

MUSIC & DRAMA

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MAY, 1942

DOROTHY MAYNOR

REPEATS SUCCESS ON PACIFIC COAST TOUR

★ A Glowing Art

1941

SAN FRANCISCO

A Memorable Experience

If you can remember what it was like to hear Flagstad or Heifetz or Horowitz for the first time, you have an idea of what yesterday afternoon's Symphony audience experienced when Dorothy Maynor made her first appearance in San Francisco with Monteux and the orchestra. To say it was a sensation is putting it mildly. It was THE sensation of recent seasons in this town.—*Chronicle, San Francisco, March 15, 1941.*

Maynor Scores Triumph With Symphony

Artistically, the day achieved its peak with the singing of Dorothy Maynor. The soprano's voice is one of great beauty and pliancy. It has wide range and the singer not only knows how to use it but she also has at her command a great variety of tonal color, subtlety of nuance, dramatic expression and technical skill. She was given a tremendous ovation.—*News, San Francisco, March 15, 1941.*

LOS ANGELES

Gifted Negro Soprano Wins Wide Praise

With a great voice, with style, art and a magnificent command of her powerful vocal organs, Dorothy Maynor triumphed last night at Philharmonic Auditorium. . . . She brings to the concert stage such a voice, such delivery and control as has been rarely heard among singers of recent years. Applause shook the house as she concluded.—*Examiner, Los Angeles, March 19, 1941.*

Singer's Artistry Wins Large Audience

She has a voice of exceptional range and color. She is utterly winning and natural and she is that rarity among performers, a musician. To Miss Maynor, the world is an extension of song. She puts imagination, loving warmth, sympathy and understanding into each, and each one is different as the words which inspire it are different.—*Times, Los Angeles, March 19, 1941.*

SEATTLE

Audience Captivated by Voice and Personality

An audience that filled every seat acclaimed her. Miss Maynor sang her way to triumph with a voice of luscious quality and interpretative art of high order. The singer has a spiritual understanding and emotional capacity that enables her to project eloquently the message of the composer, be the mood of the song grave or gay or stirringly dramatic.—*Times, Seattle, Feb. 19, 1941.*

PORTLAND

Maynor Sings to Full House

Musical history was made. Never before has a visiting star attracted an overflow crowd to the auditorium. It is one of the most hauntingly beautiful voices which nature has currently bestowed. Flutelike in its purity and full of vibrancy, it is capable of an amazing gamut of hues. Her breath control, her diction and her use of languages are remarkable.—*Oregonian, Portland, Feb. 23, 1941.*

SPOKANE

One of the Finest Concerts Ever Heard

Dorothy Maynor is a great soprano . . . her lovely tones flow like honey. The native voice thus adorned is surely one of the loveliest of these times and her taste and musical intelligence are unflinching.—*Spokesman-Review, Spokane, Feb. 13, 1941.*



★ A Growing Art

1942

SAN FRANCISCO

Maynor's Singing Held 'Perfect'

The voice of Dorothy Maynor, who gave a concert last night at the Opera House, is sheer phenomena. Her singing was as perfect as anything can be in the human equation. In lieder, spirituals, arias or ballads, Miss Maynor sang exactly on pitch in one of the rare vocal instruments now before the public. Her voice soared amply into realms of ineffable loveliness.—*Call Bulletin, March 24, 1942.*

Maynor Scores New Triumph in Concert

Amazing is the word for Dorothy Maynor, who gave her first San Francisco recital last night. Last night's concert was a revelation of many things confirming previous impressions and revealing extraordinary gifts not previously disclosed. The tone and timbre of her voice had the warmth, color and glow of copper luster. It flowed forth as freely and surely and gloriously as any vocal tone we have yet heard.—*News, March 24, 1942.*

LOS ANGELES

Maynor in Triumph

In last night's performance Dorothy Maynor surpassed the triumph that was hers last season. She could do no wrong, judging by the applause greeting her entrance on the stage. As the program progressed, her admirers doubled their tribute. Miss Maynor achieved rare heights of splendor.—*Daily News, April 8, 1942.*

Maynor Song Recital One of Year's Best

One of the best song recitals of the year was given last night by Dorothy Maynor. The Philharmonic Auditorium was packed to the ceiling to greet this artist. An unusual voice, it might be a beautiful dramatic soprano, turns to the limpid mood of the coloratura with ease, and essays the high lyric quality with a warmth of tone which is enchanting to her audiences.—*Examiner, April 8, 1942.*

SEATTLE

Dorothy Maynor Enthralls Audience

Dorothy Maynor can hold an audience in the palm of her hand. Last night, the polished singer was in evidence. The remarkable purity of her voice, its sweetness, was at its zenith. Her stunning power to hush tone down to nothingness yet retain its body and warmth was evidence again and again. Dorothy Maynor loves to laugh and she has the gift of imagination that picks her audience up and holds them captivated.—*Post-Intelligencer, April 18, 1942.*

OAKLAND

Maynor Pours Out Vocal Riches at Recital

Indeed, we have not heard such a display of musical artistry in a long while. In whatever medium she chooses, Miss Maynor is thoroughly at home. The timbre of her voice is transcendently pure, the tone ravishing, and the phrasing refined. The program drew the largest house of the season. May we hear her again and again in the years to come!—*Tribune, April 12, 1942.*

SAN DIEGO

Maynor Scores Triumph

Miss Maynor is as great an artist as she is a singer. Hers is a voice of touching beauty, at times vibrant and brilliant, at other times ethereal and tranquil in quality. Her tones are pure liquid!—*Union, March 31, 1942.*

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MUSICAL AMERICA

ANN ARBOR DRAWS 30,000 DEVOTEES TO CONCERTS

Annual May Festival Enlists Philadelphia Orchestra and Choral Union—Four Conductors Appear

Beethoven Ninth Sung

Anderson, Traubel, Hellwig, Szanthe, Pearce, Knight, Rachmaninoff, Feuermann, Harrell, Glenn and Brickner Are Soloists

By HELEN MILLER CUTLER

ANN ARBOR, May 9.

MICHIGAN'S wartime morale was appreciably magnified this week through the medium of music. From the far corners of the state came festival enthusiasts to fill Hill Auditorium for six splendid concerts. Charles A. Sink, who managed this, the forty-ninth annual event, reports a total attendance exceeding 30,000 for the four days, May 6, 7, 8 and 9.

The Philadelphia Orchestra, here for its seventh consecutive season, did not suffer from its wonted Saturday night let-down on May 9, but rather accelerated its efforts, rising to magnificent heights in the closing performance of Beethoven's stirring Ninth Symphony. Eugene Ormandy conducted with inspiration and was assisted by the Choral Union of more than 300 mixed voices and four fine soloists. The result was an evening of musical grandeur.

Mr. Ormandy warmed up with his own ingenious transcription of Bach's Toccata, Intermezzo and Fugue in C. While utilizing the colorful resources of the Twentieth Century orchestra, he lost none of the Bach flavor or style but pointed it up considerably.

The deeply moving instrumental delivery of the choral symphony was a tribute to the Philadelphia forces, which were ably abetted in the Finale by the Choral Union. Trained by Thor Johnson, the chorus handled the 'Hymn to Joy' with ease and distinction. In tonal quality, shading and balance they outdid themselves and their climaxes were full-bodied without being shouted.

Jan Pearce, whose success in his festival debut three years ago brought about his return, handled the tenor part with impeccable taste. Mack Harrell, the Onegin of last year's festival, again won plaudits for his rich baritone singing. Enid Szanthe, here for the third successive year, sang the

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Notables at May Festival in Michigan



(Left to Right), Charles A. Sink, President of the University Musical Society of Ann Arbor; Mrs. Eugene Ormandy; Helen Traubel, Soprano Soloist; and Eugene Ormandy, Conductor of the Philadelphia Orchestra

AMERICAN MUSIC FESTIVAL HELD IN ROCHESTER

Eastman School Orchestras, Choir, Civic Orchestra and Gordon Quartet and Little Symphony Assist

New Music Offered

New Works by Read, Kennan, Rogers, McHose, Kubik, Ming, Royce, Inch, Bergsma, Donato, Diamond, Vardell and Phillips Given

By MARY ERTZ WILL

ROCHESTER, N. Y., May 2.

THE twelfth annual Eastman School of Music Festival of American Music was held most successfully this past week, from Monday April 27 to and including Friday, May 1, presenting six performances, four in the Eastman Theater and two in Kilbourn Hall, and attracting large audiences on all occasions.

In special celebration of the twentieth anniversary of the Eastman School, all the compositions presented on the week's programs were by faculty members and graduates of the school.

The opening program was held in the Eastman Theater and played by the Eastman School Junior Symphony, Dr. Paul White conducting, with the assistance of the Eastman School Choir, Herman Genhart, conductor. The program included 'Joe Clark Steps Out' by Charles G. Vardell, Dean of Music at Salem College, Winston-Salem, N. C. Mr. Vardell was present in the audience to receive the applause. 'Music' by Harry Lamont, who until his death in 1941 was on the faculty of Wichita University, a song for soprano and orchestra, was sung by Rae Stubbs, and had an appealing beauty. 'Songs for a Rainy Night', by Gardner Read, was a first performance; the composer conducted with Mac Morgan, baritone, as soloist. Mr. Morgan's full, rich voice was overpowered by too heavy orchestration in places, but otherwise the balance was satisfactory. Of the three songs, 'Nocturne', 'All Day I Hear', and 'I Hear An Army', the first one seemed the most interesting and appealing. Paul White's 'Lake Spray', given its world premiere in 1939 by the Rochester Philharmonic under José Iturbi, closed the first half of the program. The second half presented the Eastman School Choir under Dr. Genhart in four songs, and Robert Ward's Symphony No. 1. The choral singing was excellent as usual under Dr. Genhart. The first two songs, 'Listen to the Lambs' by Na-

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MONTREAL HEARS ANNUAL SERIES

Sir Thomas Beecham Conducts Choral, Symphonic and Operatic Works at Annual Festival—Noted Soloists Participate

By THOMAS ARCHER

MONTREAL, May 5.

THIS year Sir Thomas Beecham took charge of the Montreal Music Festival, founded in 1937 by Wilfred Pelletier, for the second time, being himself the star and choosing works for performance which gave him excellent opportunity to use the material at his disposal to the best effect. These works were mainly three in number, Brahms's 'Requiem' and Dvorák's 'Stabat Mater' sung in the College Chapel at St. Laurent just outside Montreal, on April 14 and 17, and Gounod's 'Romeo and Juliet' given at the St. Denis, the largest theater in the city, on April 28.

It was Beecham's production of the Gounod opera which was the revelation of the festival. It was an extraordinary performance from an interpretative aspect, the conductor bringing out all the delicacy and melodic beauty of the Gounod music, giving his hearers a new conception of the work. As an exhibition of style in the lyric theater this performance has never

been equalled in Montreal within the memory of this reporter.

It was a Montreal product, too. With the exception of Raoul Jobin, Stella Andrevia and Norman Cordon who were the three principals, the roles were all taken by local singers. Chorus and orchestra alike were recruited locally, the latter from the personnel of La Société des Concerts Symphoniques, the city's regular symphony. Dr. Herbert Graf of the Metropolitan was here to design the tasteful settings which were executed by Richard Rychtarik also from the Metropolitan Opera.

Beecham's choice of Dvorák's 'Stabat Mater' was a happy one in that it revealed to advantage the Choir of Les Disciples de Massenet, the city's best, and also the quality of the orchestra. From a musical aspect, it would seem to have been less so. The Dvorak score frankly dates. Unlike such masterpieces as the 'New World' Symphony and the 'Cello Concerto', it is an old-fashioned, period oratorio. Beecham, however, stoutly maintains that it is "one of the two greatest choral works of the Nineteenth Century", the other, in his estimation, being Berlioz's 'Te Deum'.

The Brahms 'Requiem' was managed by Sir Thomas with exceptional skill considering the in-

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Montreal Hears Opera and Choral Works **TOSCANINI TO LEAD N.Y. PHILHARMONIC**

(Continued from page 3)

adequate choral resources he had at his disposal, the Montreal Elgar Choir having been cruelly depleted in the male sections by enlistments in the armed forces. The conductor took the work at a comparatively fast pace, and, in consequence, its essential bigness was missing.

Soloists in the Dvorak work were Rose Dirman, Anna Malenfant of Montreal, Kenneth Neate, the Australian tenor, and Robert Nicholson, another Australian singer. Miss Dirman and Mr. Nicholson sang the soprano and baritone solos in the 'Requiem', Miss Dirman particularly distinguishing herself in the difficult 'Ye Who Now Sorrow'.

The 'Requiem' was somewhat strangely prefixed by Mozart's 'Prague' Symphony and Sibelius's 'En Saga'. The Dvorak concert was filled out with Mendelssohn's 'Italian' Symphony.

Chamber Music Program Held

During the interval between the concerts at St. Laurent on April 14 and 17 and the 'Romeo and Juliet' performance on April 28, a chamber music and a symphony concert were sponsored by the festival committee. The chamber music event served to introduce the English pianist, Betty Humby, who played Chopin and took the piano part in a performance by the McGill String Quartet of the Schumann Quintet in E Flat.

The symphony concert, given at His Majesty's on Sunday, April 26, was conducted by Sir Thomas and proved perhaps the most impressive and successful event of the entire festival ex-



Stella Andreeva



Raoul Jobin



Rose Dirman



Norman Cordon

cepting the 'Romeo and Juliet'. It was the occasion for a truly remarkable performance of Prokofiev's 'Peter and the Wolf' in which Sir Thomas was joined by Ludmilla Pitoeff, the Franco-Russian actress famous in Paris before the fall of that city and now a refugee in New York. Sir Thomas realized better than any conductor I have heard, the humor and fantasy of Prokofiev's delightful score. Madame Pitoeff spoke the text in gentle, exquisite French which proved infinitely superior to the familiar English translation. Other items at this concert included the music from Virgil Thomson's ballet, 'Filling Station', an excerpt from Delius's 'Hassan' music, Mozart's piano Concerto No. 24 in C Minor with Miss Humby as soloist, and Tchaikovsky's 'Francesca da Rimini', which received a thrilling performance at Sir Thomas's hands.

The committee of the Montreal Festivals, headed by Athanase David, saw to the preparations for the event so well that capacity audiences were assured for practically every performance. More than 2,500 were present at the St. Denis Theater for 'Romeo and Juliet'.

Less than a week after the latter production, the Opera Guild, a stu-

dent organization founded and headed by Pauline Donald, formerly of Covent Garden and the Paris Opera, staged an operatic evening at His Majesty's Theatre. Single acts from 'Carmen' and 'The Barber of Seville' were given, the evening being concluded with 'Cavalleria Rusticana' in its entirety. Gabriele Simeoni of Philadelphia conducted. The leads were sung by Mary Henderson, Sylvia Kelsey, Ralph Errolle and Claudio Frigerio.

There is still the Gala Series to be given by La Societe des Concerts Symphoniques and to consist of three symphony concerts under the direction of Désiré Defauw. These concerts will take place respectively on May 11, 13 and 15. May 13 is to be a concerto evening with Rudolf Serkin as soloist in the Beethoven 'Emperor' and the Brahms B Flat.

On May 15, the program is to consist mainly of excerpts from 'Boris Godunoff' and the Prelude and 'Good Friday Spell' from 'Parsifal'. Alexander Kipnis will be bass soloist in both items and the choir for 'Boris' will be Les Disciples de Massenet. May 11 will be an orchestral concert. The series is being staged to commemorate the centenary of the founding of Montreal.

suite last October under Dr. Howard Hanson. Under the terms of the Bearn's prize, the composition is to be placed in the Music Library of Columbia University.

MEDAL OF ACADEMY IS GIVEN TO BLOCH

Composer Receives Recognition from National Body—Others Honored

The American Academy of Arts and Letters presented its gold medal for musical composition to Ernest Bloch at a ceremony held jointly with the National Institute of Arts and Letters on May 8 in the Academy Auditorium, with Walter Damrosch, president of the Academy, presiding. The Academy inducted John Alden Carpenter, composer, as one of five new members.

The National Institute included among its new members Aaron Copland, composer. Three composers who are not members of the Academy received grants of \$1,000 to enable them to pursue creative work. They were Bernard Herrmann, Edward Margetson and Robert McBride. The National Institute allotted two gifts of \$500 each to the Edward MacDowell Association to be used for fellowships in memory of Edward MacDowell and Edwin Arlington Robinson. The program included music by Mr. Herrmann, Mr. McBride, Mr. Margetson and Mr. Bloch.

de Monte Carlo. The dates set are June 22, 23 and 24, and July 6, 7 and 8. Franz Allers will conduct the ballet performances. Eleanor Fine, fifteen-year-old pianist, will be the soloist on June 15 at a concert conducted by Alexander Smalens. Josef Hofmann will play the 'Emperor' Concerto under Fritz Reiner in an all-Beethoven program on June 29.

Horace Johnson Resigns WPA Post

Horace Johnson, director of the New York City WPA Music Project for the past three years, resigned from that position as of May 1. He submitted his resignation on April 9. It was accepted by Major Irving V. A. Huie, WPA Administrator for the city, and Mayor La Guardia, sponsor of the Music Project. Mr. Johnson was instrumental in the presentation of the Sunday night concerts by the New York City Symphony.

Stevenson Wins Bearn's Prize

Robert Stevenson, instructor in piano and theory at the University of Texas, has been awarded the \$900 Bearn's Prize offered annually by Columbia University for the best orchestral work by a youthful American composer. The winning work, a Suite for orchestra entitled 'La Frontera', uses for its subject a Texas theme. The Eastman-Rochester Orchestra gave the first performance of Mr. Stevenson's

TOSCANINI TO LEAD N.Y. PHILHARMONIC

Will Be Among Six or Seven Guest Conductors to Be Heard Next Season

Arturo Toscanini will be among the six or seven guest conductors to appear with the New York Philharmonic-Symphony next season, leading the orchestra in the first six concerts of the series. The other conductors who have been engaged are Fritz Reiner, conductor of the Pittsburgh Symphony, whose last engagement in the Philharmonic's regular Winter series was in January 1929; Bruno Walter, who will follow Mr. Toscanini; Artur Rodzinski, Dimitri Mitropoulos, and John Barbirolli, regular conductor from 1938 to 1941, who will conduct for a month at the end of the season. The orchestra's plans were made known on April 28 by Marshall Field, president, and chairman of the board.

Dr. Walter will conduct for three periods of two weeks each: Oct. 19 to Nov. 1, following Mr. Toscanini; Jan. 25 to Feb. 7 and April 5 to 18. He plans to conduct Bach's 'St. Matthew Passion' in April.

The dates and lengths of the various engagements have not yet been settled and as the schedule stands at present there remain two or three weeks open which may require the engagement of a seventh conductor. The season will be of the same length, twenty-eight weeks. The hundredth anniversary of the Society's first concert will be celebrated the week of Dec. 7 and toward the end of the season a festival of American music will be held. The orchestra will tour, giving concerts in Princeton, Hartford and Philadelphia. Rudolph Ganz will continue to conduct the Young People's Concerts in Carnegie Hall on Saturday mornings and the Elementary Series in Town Hall.

The subscription series will be divided into the customary eight series. There will be fourteen "odd" and fourteen "even" Thursday nights, fourteen "odd" and fourteen "even" Friday afternoons, seven "odd" and seven "even" Saturday nights and fourteen "odd" and fourteen "even" Sunday afternoons.

Toscanini and Stokowski to Divide NBC Season

Arturo Toscanini and Leopold Stokowski will each conduct the NBC Symphony in twelve concerts in the 1942-43 season. The concerts Mr. Toscanini is to conduct will be given on Oct. 31, Nov. 7, Dec. 19 and 26, Jan. 2, 9, 16, 23 and 30, Feb. 6, April 3 and 10. Mr. Stokowski will conduct on Nov. 14, 21 and 28, Dec. 5 and 12, Feb. 13, 20 and 27, March 6, 13, 20 and 27.

Carl Vosburgh Marries

Carl J. Vosburgh, manager of the Cleveland Orchestra, married Miss Mary Plotczyk on April 26. After a short sojourn in New York, the couple will make their home in Cleveland.

RODZINSKI TO OPEN STADIUM CONCERTS

Rubinstein to Appear on First Program—Dance Festival Scheduled

Artur Rodzinski will conduct the first five nights of the 1942 Silver Jubilee season of the Summer concerts of the Lewisohn Stadium. Dr. Rodzinski will open on June 17, with a program presenting Weber's 'Freischütz' Overture, the Brahms Symphony No. 1 in C Minor, and the Rachmaninoff Piano Concerto No. 2 in C Minor. Artur Rubinstein will be the soloist.

The programs of June 19 and 20 will be devoted to New and Old Russia. On Friday night, Dr. Rodzinski will pay tribute to Soviet Russia with a Shostakovich-Prokofiev program. Saturday night will be an all-Tchaikovsky program with Albert Spalding playing the Violin Concerto. By popular request, one of the two remaining programs will include Jerome Kern's Scenario for Orchestra on Themes from 'Showboat', which Dr. Rodzinski introduced last Winter.

The Stadium Concerts also announce a gala Dance Festival of six performances by the Ballet Russe

FAVORITE ARTISTS HEARD AT ANN ARBOR FESTIVAL

(Continued from page 3)

contralto part with charm and refinement. The only newcomer in the quartet was Judith Hellwig, a soprano with rare vocal equipment and intelligence. The Misses Szantho and Hellwig also participated in the Thursday concert.

The performance of the choral Symphony marked a great improvement over the usual Saturday night anticlimax of opera in concert form. Thus it seems almost incredible that in nearly fifty years of May festivals this was the local premiere of the Beethoven Ninth.

Marian Anderson Returns

The festival opened Wednesday evening, May 6, with Marion Anderson, a perennial favorite, as soloist with the Philadelphia Orchestra. Miss Anderson sang the lovely lament from Monteverdi's 'Arianna'. Her resonant voice was at its best, although she was restricted by an unhappy choice of songs which "ran the gamut" from grief to grief, including besides the Monteverdi 'Lament', Pauline's Air from Tchaikovsky's 'Pique Dame', 'Pleurez, mes yeux' by Massenet (who was born a hundred years ago this week) and two Negro spirituals, one with, and one without orchestral accompaniment.

Mr. Ormandy, after getting the first night audience to join in 'The Star-Spangled Banner', opened the 1942 festival with his scholarly version of Handel's D Minor Overture. Then, as if to compensate for the lugubriousness of Miss Anderson's selections, he chose four light and sparkling orchestral works to complete a generous program. These were Prokofiev's 'Classical' Symphony, Ravel's 'Daphnis and Chloe', Strauss's 'Rosenkavalier' Waltzes and Earl McDonald's 'San Juan Capistrano' Nocturnes. Mr. McDonald stood up in the audience to acknowledge the applause which greeted the first performance here of his colorful work.

Chorus Sings 'King David'

Honegger's dramatic psalm, 'King David', had its third and best Ann Arbor presentation on Thursday evening, May 7, under the dynamic direction of Thor Johnson. The chorus was well balanced this year and showed superb training in attacks and releases, clarity of diction and accuracy of intonation. The reduced Philadelphia Orchestra played its intricate part with obvious relish and the soloists sang well over a dissonant and unsympathetic accompaniment. Felix Knight was admirable in the tenor role, while Miss Szantho sang the contralto part with her customary suavity and competence. Outstanding was the work of Miss Hellwig, whose pliant soprano soared easily over the combined chorus and orchestra. Rabbi Barnett Brickner of Cleveland was the narrator, reading the poetic text with great feeling and beauty. Frieda Op't Holt played the organ part with polish and facility.

Thor Johnson, who was wildly acclaimed for his reading of 'King David', next took over the herculean task of conducting the Dvorak



Thor Johnson



Saul Caston and Carroll Glenn



Enid Szantho



Emanuel Feuermann



Juva Higbee

'cello Concerto. With all the grace and assurance of a seasoned conductor, he achieved a synchronization which resulted in salvos of applause for himself, the orchestra and Emmanuel Feuermann. The warmth and depth of Mr. Feuermann's poignant playing will long be remembered; also his liberality in adding the Larghetto from Boccherini's Second Concerto.

The Spring-freshness of the Youth Chorus filled Hill Auditorium Friday afternoon, May 8, when Juva Higbee led some 400 white-clad children through a flawless performance of Fletcher's whimsical cantata, 'The Walrus and the Carpenter'. Some of the mothers and fathers present had sung it in the 1913 and 1917 festivals and it was revived again in 1926. Miss Higbee's charges were cheered wildly for their crystal clear enunciation and nice phrasing.

Saul Caston, whose conducting is almost as solid as his trumpet playing, held the children spellbound with vital readings of Glinka's 'Russlan and Ludmilla' Overture and Tchaikovsky's 'Romeo and Juliet'. Carroll Glenn then made her bow to Ann Arbor, joining Mr. Caston and the Orchestra as violin soloist in Tchaikovsky's D Major Concerto. The young artist displayed remarkable dexterity, a singing tone and perfect coordination with the orchestra. Recalled many times, she responded with Bach's Prelude in E for violin alone. Mr. Caston and his men shared in the acclaim, topping off the matinee with their sparkling reading of Borodin's 'Polovetzian Dances'.

Traubel Makes Debut

The first appearance of Helen Traubel in these parts brought a re-

cord audience of more than 5,000 to Hill Auditorium on Friday night, May 8. The reward was an all-Wagner evening of transcendent beauty. Mr. Ormandy arranged a program in chronological order, beginning with the intoxicating magic of the 'Tannhäuser' Overture. Miss Traubel's entrance was breath-taking, for she looked the part of a Norse goddess in her armor of glittering gold sequins. The power of her great voice was at once disclosed in the first song, 'Schmerzen', which was followed by the singing of 'Träume'. Her full range was displayed in 'Elsa's Traum' from 'Lohengrin'. The thunder of applause thereafter was more like that of an Ann Arbor football game than any ever heard at a May Festival before. Sieglinde's aria 'Thou Art the Spring' from 'Die Walküre' was the generous encore.

Although the Philadelphia forces had played with warmth in the first three concerts, they did not reach the heights until Friday night when they performed the 'Love Death' from 'Tristan'. Miss Traubel joined Mr. Ormandy for the final 'Immolation' Scene from 'Götterdämmerung'. The only way to retain one's sanity was to make a game of following the motifs of the 'Rhine Journey' before the grief and glorification of the 'Funeral March' and 'Closing Scene'.

Saturday afternoon had its customary magic appeal, with the sunlight slanting through the skylight of Hill Auditorium, which was filled to overflowing for the all-Rachmaninoff matinee. Mr. Ormandy's sombre painting of the tone-poem, 'The Isle of the Dead' must have revived in the composer, who was present, poignant memories of that May thirty-five years ago when he completed the work. In a happier mood were his 'Symphonic Dances' which followed.

It was the first performance in Ann Arbor of this score of staggering competence and rhythmic variety.



Sergei Rachmaninoff

Mr. Rachmaninoff was cheered as he made his entrance to play the solo part in his most popular piano Concerto, the C Minor. Some were doubtless disappointed in the composer's reserve, but the audience as a whole liked the way Mr. Ormandy and the orchestra collaborated with the artistry of Mr. Rachmaninoff.

Much credit for the festival's success goes to Charles A. Sink, who planned the entire spectacle, and to Thor Johnson, who, trained the chorus. Mr. Sink announces that, in spite of the war, plans are already under way for a great Golden Anniversary Festival next year. Mr. Johnson, on the eve of his induction into the army, told MUSICAL AMERICA's correspondent that he is formulating plans for post-war festivals. He hopes to make the May festival a vehicle for American composers, beginning with an all-American Friday matinee. It should be mentioned in closing that Percival Price, carillonneur, added his bit to the festive spirit by prefacing each concert with a fifteen minute recital of appropriate music from the Burton Memorial Tower. Other off-the-record performances were Saul Caston's 'Stars and Stripes Forever' on Friday, and Mr. Ormandy's 'Anchors Aweigh', played May 9 in honor of the naval heroes of the victory in the Battle of the Coral Sea.



Earl McDonald



Jan Pearce



Judith Hellwig



Marian Anderson



Felix Knight



Mack Harrell

FELIX WEINGARTNER DIES IN WINTERTHUR

Austrian - Born Conductor, Composer and Writer Visited America Thrice, Leading New York Orchestras and Boston Opera

Felix Weingartner, conductor, composer and writer on musical subjects, died on May 7 in a hospital in Winterthur, near Zürich, Switzerland. He was seventy-eight years old. He visited the United States three times, first in 1905 as guest conductor of the New York Philharmonic, and in 1912 and 1913 as conductor of the Boston Opera Company, with which his third wife, Lucille Marcel, sang. His American debut with the Philharmonic was made Feb. 10, 1905, and with the Boston Opera Company with 'Tristan und Isolde' on Feb. 12, 1912. A suspect of the Nazi regime, he had not been in Germany since 1927, although he served for a time as conductor at the Vienna State Opera, beginning in 1934.

Weingartner was born in Zara, on the Dalmatian coast, on June 2, 1863, the son of a director of a telephone company. He began studying music with his mother while still a child, and composed several pieces which won him a scholarship from the Austrian government. He studied composition at Graz with W. A. Remy, and with W. Meyer at the Gymnasium there until 1881. Then he went to Leipzig, where he took courses in Philosophy at the University, also attending the Conservatory, and studying with Reinecke, Schrodieck and Jodossohn. In 1883, he went to Weimar where he attracted the attention of Liszt, who arranged to have his first opera, 'Sakuntala', produced at the Court Theatre in 1884. The young composer then accepted the post of kapellmeister at Königsberg, where he remained only one year, going thence to Danzig for two years and, successively, for the same period to Hamburg and Mannheim.

In 1891, he became Court Kapellmeister and conductor of the symphony concerts of the Royal Orchestra in Berlin. He gave up the operatic post in 1898 and in that year conducted the Kaim Concerts in Munich. He conducted in London, toured Europe with the Weingartner Trio and visited Buenos Aires with the Vienna Philharmonic.

New York Orchestral Debut

His New York debut on Feb. 10, 1905, with the Philharmonic Orchestra was made as one of a group of eleven guest conductors which included Strauss, Victor Herbert, Safonoff, Colonne and others. He subsequently went on tour with the New York Symphony. In 1908, he became conductor at the Vienna Hofoper, where for three years he gave brilliant performances.

On Feb. 12, 1912, he made his first American appearance as an operatic conductor with 'Tristan und Isolde' with the Boston Opera Company. The cast included Johanna Gadski (substituting at the last moment for Lillian Nordica), Louise Homer, Jaques Urhus and Pasquale Amato. The conductor's third wife, Lucille Marcel,



The Conductor with Carmen Studer, His Fifth Wife, at Salzburg



A Photograph of Weingartner in His Study, Made in 1939

daughter of a New York druggist, was a member of the company that and the succeeding season, and he always conducted her performances. Among these was the American premiere of Bizet's 'Djamileh' on Feb. 24, 1913.

On his return to Europe Weingartner became conductor of the Darmstadt Opera and also of the conservatory in that city. He remained in Darmstadt during the first World War. In 1919, he returned to Vienna, this time as conductor at the Volkoper, where he remained until 1927, when he assumed the position of head of the conservatory in Basel. In 1934, he again went to the Vienna State Opera, but resigned two years later on account of differences with the management. With the rise of the Nazi regime, Weingartner, who was entirely opposed to it upon every ground, severed all connections with Germany and made his home with a friend in Winterthur until his death.

His career was a stormy one. A definite individualist and a man of strong opinions, he was constantly at odds with authorities or public opinion. During his Leipzig days he was a violent objector to Brahms, though he subsequently reversed his opinion. He was frequently in dispute with the Vienna officials and was the object of a boycott in Paris in 1931 by a group of youthful nationalists. This led to a governmental ban on his appearances throughout France until it was subsequently established that Weingartner was not German, that

he had not signed the manifesto drawn up by intellectuals after the outbreak of the first World War, nor had he returned his ribbon of the Legion of Honor, all of which accusations had been made against him.

Weingartner was married five times. His first wife was Marie Juilerat; his second, Baroness Feodora von Dreifus; his third, Lucille Marcel; his fourth, the Viennese poetess and singer, Roxo Betty Kalish (not the Russian actress Bertha Kalisch, as reported elsewhere); his fifth, who survives him, Carmen Studer, one of his pupils and many years his junior.

He was a tireless worker and as recently as December of last year had a new work produced at the Basel Opera, 'Snow White', which was made up of unknown music by Schubert discovered and arranged by him. Always interested in mysticism, he wrote a monumental dramatic work,

'Terra', upon which he is said to have labored for forty-six years, completing it only about ten years ago. This work deals with the development of mankind from the Creation until the present time, and passages written many years ago are extraordinarily prophetic of occurrences now taking place.

He wrote the operas: 'Sakuntala'; 'Malawika'; 'Genesius'; a trilogy after the 'Oresteia' of Aeschylus, 'Agamemnon', 'Das Totenopfer' and 'Die Erinnyen'; and 'Kain und Abel'. Other compositions include six Symphonies; the Symphonic Poems, 'King Lear' and 'Das Gefilde der Seligen'; a violin concerto in G; incidental music to various dramas; songs; choral music, and piano music. In the field of musicology he wrote works on Beethoven, Schubert and Schumann, on conducting and on operatic forms. His autobiography appeared in 1923. J. A. H.

During a Visit to Bayreuth Made in His Early Years, the Conductor (Center, Back Row) Is Shown with (Left to Right) Hermann Levi, Who Led the First Performance of 'Parsifal' in the Festspielhaus; and Siegfried Wagner, and Seated, Daniela, Isolde and Eva, Daughters of Cosima Wagner



MEMORIES OF WEINGARTNER

By PAUL STEFAN

WHAT I can add to the tributes which are being paid to Felix Weingartner I must take from my personal memories of him, which are not few, as the reader will see.

When it had been decided that Mahler would leave the Vienna Opera in 1907, the court of Emperor Franz Joseph, represented by Duke Montenuovo (a son of Count Neipperg and of Marie Louise, who had been Napoleon's wife), looked about for a successor. Muck and Mottl declined, and finally Weingartner accepted. He was known in Vienna only by reputation, for he had conducted only one concert there, at the beginning of the century. But he was a citizen of Austria, that is, of the old Austria before 1918, for he was born in Zara, in Dalmatia, which was a part of the old empire and which is occupied by Italy today.

As a result of this, Weingartner was an Italian citizen for a time after 1918, but after he became head of the Basel Conservatory he received Swiss citizenship.

Mahler's friends greeted Weingartner, who was highly recommended by authorities in Berlin, where he had been court conductor, without prejudice—in fact, with real warmth. For nearly everyone realized that Mahler, who had devoted his energies for ten years to the Vienna Opera, deserved the retirement which he wished in order to compose. But Weingartner was at that time, at least, a very outspoken and sometimes headstrong personality, and he began his activities rather unfortunately by replacing some of Mahler's best performances (including the scenery) with others which were far less successful. He produced and conducted an entirely

(Continued on page 26)

NEW BACON OPERA GIVEN AT SPARTANBURG

Festival at Converse College Introduces Music-Play by Dean of School, on Text by Paul Horgan, 'A Tree on the Plains'—May Day Celebrations Held

By HELEN KNOX SPAIN

SPARTANBURG, S. C., May 10.

CONVERSE COLLEGE, in the small city of Spartanburg, near the northwestern border of South Carolina and in proximity to the Blue Ridge Mountains, was the stage dominantly chosen for the world premiere of 'A Tree on the Plains', the music-play commissioned by the League of Composers, music by Ernst Bacon, pianist-conductor, and text by Paul Horgan, poet-novelist, and featured on the fourth annual New Spartanburg Festival, May 1 through May 3.

Mr. Bacon, dean of the Converse School of Music, winner of the Pulitzer prize for composition and of two Guggenheim Fellowships, and Mr. Horgan, librarian at the New Mexico Military Institute, winner of the Harper \$10,000 prize for his novel, 'The Faith of Angels', collaborated in noble manner in their music-play representing the American people as they are today.

The setting of the four-part opera is a small drought-stricken southwestern farm that could be transposed to any part of the United States and still be equally true to life, for it is life—life with its contrasting experiences; the culmination of a peaceful life in death, the beginning together of a new life for a boy and girl, the struggle to overcome nature's relentless forces, the tragedy of an only son becoming too sophisticated for his parents and neighbors. The main characters of the opera are not the lovers but "Mom" and "Pop", who have survived the hardships of a difficult life and have achieved a lofty spirit, with which they face all life. There are many stirring moments in the music, especially a 'hymn' and a great 'Amen' when the rain descends on the dry plains. The Overture is noble in content. In the Horgan-Bacon work there are significant signs of the beginning of a folk-lore opera for the United States.

Noted Guests Attend

The opera was given on the second evening of the festival. In the cast were Thomas Griffin as Lou; Hannah Walker, Corrie; Lou White, Pop; Radiana Pazmor, Mom; William Bearden, Buddy; Thomas Moon, the Jeremiah; John Carrington, the Reverend; Robert Warren, the Man Who's Been to California; and the Spartanburg Lyric Opera Company formed the chorus of neighbors and children; the Spartanburg Symphony was augmented by two solo pianists. Ruth Ives was the dramatic director and production manager. Ernst Bacon conducted. The audience of several thousand, filling Twichell Auditorium to capacity, shouted its ovation. The first thirty minutes of the opera was nationally broadcast. Among the distinguished guests in



H. K. Spain
The Original Cast for the Premiere of 'A Tree on the Plains' (Left to Right), William Bearden as Buddy, Thomas Griffin as Lou, Hannah Walker as Corrie, Lou White as Pop, and Radiana Pazmor as Mom



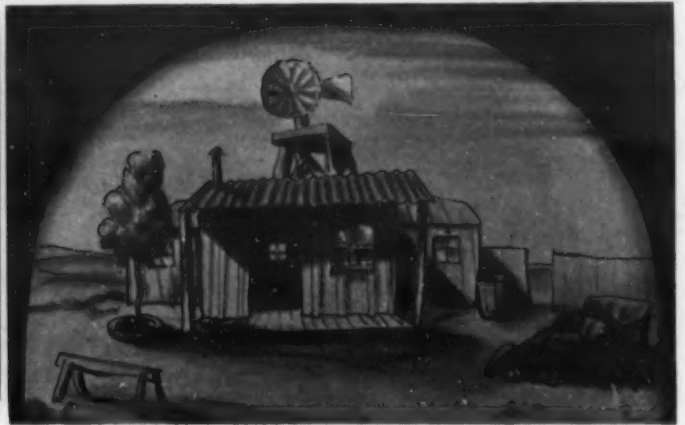
H. K. Spain
Ernst Bacon, Composer of 'A Tree on the Plains'; Henry Cowell, Pianist and Composer, and Mr. Bacon, Sr., Backstage After the Premiere of the Opera

the audience were: Eugene Goossens, conductor of the Cincinnati Symphony; Frederick Yeiser, music critic on the Cincinnati *Enquirer*; Theresia Hellburn of the Theater Guild, New York; Henry Cowell, pianist-composer, of New York.

When Mr. Bacon came to Converse from California several years ago, he gave a new idea—"use local talent and enterprise"—to the festival which for years had imported conductors and singers and had won for itself a national fame and tradition. The new plan was inaugurated at the 1939 festival with great success and each succeeding year has brought greater favor.

Keenly alert to the New Spartanburg Festival are Dr. and Mrs. Edward Moseley Gwanthney, the president of Converse College and his wife, who has the direction of the publicity; Anna Margaret Williams, manager. The officers of the festival are: J. C. Evins, honorary chairman; Sara Phifer, president; Mrs. F. B. Vincent, vice-president; Mrs. James Erwin, secretary; Paul C. Thomas, treasurer.

The festival formally opened with an evening of highly enjoyable and superbly performed chamber music, listed as a 'Concert of Rare Music, New and Old'. Members of the Converse School of Music faculty gave the program: Claire Harper, violinist; Analee Camp, cellist; Ernst Bacon, pianist; Alonzo Lape, clarinetist; Walter Spry, pianist; Radiana Pazmor, contralto; Paul Allwardt, organist; Peggy Thomson Gignillist, violinist; Gilbert Halasz, violist; Edwin Gerschefski, pianist-composer; Lionel Nowack, pianist; Henry Cowell,



The Stage Set for 'A Tree on the Plains', a Music-Play by Ernst Bacon and Paul Horgan, the World Premiere of Which Was Given at Converse College on May 2. The Sketch Is by Mr. Horgan

pianist-composer, guest artist. The works included Trio in G Mozart; Sonata for clarinet and piano, Saint-Saëns; Sacred Concerto for contralto, violin, cello and pipe organ by Ebart; Quintet for piano and strings, Edwin Gerschefski; 'Dryades et Pan' for violin and piano, Karol Szymanowski; 'The Tides of Manaunau', 'The Aeolian Harp', 'Sinister Resonance', 'The Banshee' and 'Advertisement', Henry Cowell. Edwin Gerschefski is director of the College Summer School and will also hold the office of dean next year during Ernst Bacon's leave of absence on the Guggenheim Fellowship. In the afternoon, an informal lecture on 'Music of the South Sea War Zone' was given by Henry Cowell in his impeccable manner. He used records to illustrate the lecture.

Music by Students Heard

Original music by Converse College students featured the second afternoon program. The works presented were amazing in their professionalism. Louie White offered his songs, 'Lotus Flower', 'Love Song' and 'Jenny Kissed Me', playing the accompaniment while Allene Broyhill sang. Samuel Woodruff, pianist, played his 'Mumbo Jumbo'. Rebecca Wilburn was accompanist for Robert Warren, singing her song, 'Down by the Salley Gardens'. Jean Bumstead, pianist, and Jame Adams, singer, joint writers, gave 'Why, Oh Heart' and 'I've Been Drafted'. Frank Wigglesworth offered his Rhapsody, with Alonzo Lape, saxophonist, and Gertrude Lape, accompanist, performing the work. 'Moonspell' and 'Blue Flame' were given by Maxine Cauble, composer-pianist-accompanist, and Charlotte Wilds, singer. The closing numbers listed but unavoidably omitted were Thomas Moon's 'I Hear An Army' and 'Fragments' from 'Sea Drift', for voice and horn.

Later in the afternoon, the May Day celebration, 'And We Have Danced', was presented by the Converse College Athletic Association under Annie Mae Smith, faculty advisor, and Mary Elizabeth Pratt, chairman. Alonzo Lape led the College Orchestra. It was a beautiful pageant staged in the forest on the back campus of the college.

A sacred concert by the Spartanburg Symphony of fifty-four players and the Spartanburg Festival Chorus of eighty-nine singers, under the dynamic baton of Ernst Bacon, brought the festival to an impressive close on Sunday afternoon in Twichell Auditorium on the college campus. The orchestra, Claire Harper, concertmaster, gave a highly creditable performance of the Adagio and Finale from Mendelssohn's 'Reformation' Sym-

phony. The chorus with the soloists, Ruth Ives, soprano; Byrd Austell McIntyre, contralto; Thomas Moon, tenor; Thomas Griffin, baritone, sang Mozart's 'Requiem', with deep concern for the text and with beauty of tonal quality. Paul Allwardt presided brilliantly at the console of the organ. The personnel of both orchestra and chorus consists of Converse Music School faculty members, college students, Spartanburg's and Camp Croft's musicians.

The town's folk and the college are a unit in the city-wide effort in the promotion of new American music and of young interpretative artists of the South.

MORE ARTISTS JOIN U. S. ARMED FORCES

Conductor, Manager, Baritone, Music Bureau Employee and Choral Director Added

Jacques Singer, conductor of the Dallas, Tex., Symphony for the past five years, has resigned and is now a member of the armed forces, having been inducted into service on May 6. He is now at Camp Wolters at Mineral Wells, Tex. Charles Schmelzer, business manager of the Dallas Symphony, is now a member on the staff of Major N. Y. Stokes, Jr., public relations director of the U. S. Engineers, with headquarters in Dallas. Henry C. Coke, Jr., president of the Dallas Symphony Society, was recently called to Washington, to act in a legal capacity.

David Otto, an organizer of, and former baritone with, the Nine-O-Clock Opera Company, was inducted into the Army on May 2 and is now a private stationed at Fort Dix, N. J.

Humphrey Douless, formerly a member of the Metropolitan Musical Bureau as tour manager for Lily Pons, Grace Moore and Nelson Eddy, who was sent as a private to the Recruiting Replacement Center on May 2 at Fort Devens, Mass., is now receiving preliminary training with the Army Air Corps in Florida.

Thor Johnson, conductor and director of the Ann Arbor Choral Union, which participated in the recently completed annual Ann Arbor May Festival in Michigan, expected to leave Ann Arbor the week of May 10 to be inducted into the Army.

TOSCANINI CONDUCTS BEETHOVEN FESTIVAL

Returns to Philharmonic-Symphony to Lead Six Post-Season Concerts, Presenting the 'Missa Solemnis', Triple Concerto and Overtures in Addition to Nine Symphonies—Westminster Choir Assists in Choral Works

RETURNING to the leadership of the New York Philharmonic-Symphony for the first time since April 29, 1936, Arturo Toscanini was the hero of a post-season Beethoven Festival of six concerts, given in Carnegie Hall in the course of twelve days beginning on April 22 and ending on May 3. The 'Missa Solemnis' opened the Festival and the Ninth Symphony closed it. In both, the Westminster Choir, of which John Finley Williamson is conductor, was associated with the orchestra.

In the intervening concerts all of the other Beethoven symphonies, several of the overtures and the triple Concerto for violin, cello and piano, were performed. Audiences at all of the concerts were of capacity size, with many standees. The enthusiasm was such as to result in a series of demonstrations for the conductor, which he endeavored to pass on to those participating under his baton. 'The Star-Spangled Banner' was played at the end, rather than at the beginning of the concerts. Facing toward the audience, Mr. Toscanini by his own fervor incited the assemblies to sing. On the occasions when the large chorus participated, the volume of sound elicited in these performances of the National Anthem exceeded anything heard in the concert halls of New York this season.

'Missa Solemnis' Opens Series

The festival began on the evening of April 22, with a performance of the Missa Solemnis in D. The chorus was the Westminster Choir, augmented to some extent, one may hazard, and the soloists Florence Kirk, soprano; Bruna Castagna, contralto; Hardesty Johnson, tenor, and Alexander Kipnis, bass.

Mr. Toscanini had presented the same work a number of times before and last season with the NBC Orchestra but the circumstances of the last performance hardly equaled those of the present one. Only in superlatives could one speak of the magnificence of the work on this occasion. All the ineptitudes of writing for voice, and there are many in this work, seemed to disappear and the tremendous climaxes were well brought out. This was especially true in the 'Kyrie' and the 'Gloria in Excelsis'. The placid crescendo of the later parts of the Mass were suave and mellifluous.

Realizing that the soloists in this work are only an isolated portion of the chorus, Mr. Toscanini placed them

back with the ensemble singers so that the solos never stood out unduly. Mme. Castagna and Mr. Kipnis have both been heard in the work before with Mr. Toscanini conducting. Miss Kirk was not altogether satisfactory in music which requires a Nordica for its best proclamation. Mme. Castagna and Mr. Kipnis were tonally fine. Mr. Johnson, of the four, created the best impression musically. Just why we have had to wait so long to hear such a really artistic singer is one of the mysteries of music in New York.

H.

First and Second Symphonies

The march of the symphonies and their companion overtures began with the second concert of the festival on the afternoon of April 24. Flanked by the 'Egmont' and 'Leonore' No. 2, came the First and Second of the immortal nine—the C Major and the D Major. For those who were profoundly curious about how the orchestra would sound today under the Toscanini baton, the performances were much more revealing than that of the Mass, in which the burdens were preponderantly choral.

The conductor asked of the players everything they had to give and they met his exhortations in highly dramatic performances of the two overtures. If of something less than the perfection of ensemble that came almost to be taken for granted when Toscanini performed, the usual and regular events of a Philharmonic season, there was the well-remembered plunge in the finale of the First Symphony and an intoxicating charm in the Larghetto of the Second. In the overtures, more particularly than in the symphonies, the brass recalled its oldtime splendor of tone. The choice of the 'Leonore' No. 2 instead of the much more frequently played No. 3 was a stimulating one. It provided a brilliant close for a program in which the decorative elements of the two early symphonies were carefully, if on the whole robustly, set before a happily clamorous audience.

O.

Sunday 'Heroics'

The concert of Sunday evening, April 26, could be called truly heroic, for two of its three items have epic programmatic significance, and the third received epic treatment, perhaps too much so considering that it was the sunny, glowing Fourth Symphony. Nevertheless, its warmly expressive and gayly sparkling pages were sufficient contrast to the slightly acid and brittle performance of the 'Coriolanus' Overture which preceded and to the lofty heroism of the 'Eroica' Symphony which followed. It was in the playing of this last that the peak of excitement and achievement was

reached. The orchestra reached its highest synchronization and wealth of tonal beauty here and sounded as it used to under the fiery conductor. When you have said that this was the old magic returned again, further words are unnecessary.

Q.

Sixth and Fifth Symphonies Heard

The Overture to the ballet 'The Creatures of Prometheus' and the Sixth and the Fifth Symphonies made up the program for Wednesday evening, April 29. Beethoven's 'Pastoral' Symphony has a special place in the ranks of the immortal nine, for it is intimate in a way that none of the others are. The peculiar genius of Mr. Toscanini's interpretation lies in his ability to retain the personal flavor of this music and at the same time to bring out the objective and heroic strain which was second nature to Beethoven. His tempo in the first movement was a little hurried, suggesting a dog-trot rather than a stroll through the countryside, but thereafter all was beyond cavil. No one makes the thunderstorm more elemental in its fury, and in the final pages of the work Mr. Toscanini evoked a golden glow of sound from the orchestra which left more than one listener in tears. The 'Pastoral' is as inexhaustible as nature itself, given a great musician to conduct it.

The performance of the Fifth was an astounding revelation of the vitality of youth and the wisdom of age which Mr. Toscanini puts into his interpretations. The first movement was as relentless as a machine in its driving rhythm and the Scherzo began with an eerie pianissimo and ominousness which made the succeeding outburst doubly overwhelming. Technically there were blemishes, especially in the string sections, but Mr. Toscanini swept everything before him in a flood of triumphant power. Not even his genius, however, could make the 'Prometheus' Overture sound like much more than a Czerny exercise on an orchestral scale.

S.

Neglected Concerto Performed

Mr. Toscanini conducted the neglected Concerto for piano, violin and cello at the fifth program on the afternoon of May 1, when the soloists, Ania Dorfmann, piano; Mishel Piastro, violin; and Joseph Schuster, cello, as well as conductor, proved to a predisposed audience that such neglect was thoroughly unwarranted.

The Concerto was more remarkable for the muscularity of its musical ideas than for beauty of sound; true, the Largo offered rewarding moments when the three soloists deftly shuttled the phrases back and forth, weaving them easily into the background of orchestral support, but for the most part it was the economy, the severity of thought, and the technical agility of the composer that held interest most closely. In the opening movement Mr. Piastro scanted some of the more rapid passages allotted to him, but whether this was because of nervousness, or the pace at which



Arturo Toscanini

Mr. Toscanini took the section, it is hard to say. In the remaining movements the three artists played their individual solos well and combined in ensemble passages with skill and tact.

The 'Fidelio' Overture, as well as the Seventh Symphony, became in Mr. Toscanini's hands, masterpieces of close-knit thought, musical entities at one apparently, with the composer's intention. The precision with which the orchestra played, the sheen of the strings, the glow of the brass and beauty of the phrasing evoked from the woodwinds, were the recurring miracles of which, it seems, only Toscanini is capable. At the conclusion he cut the adulation short with the National Anthem, for the audience would have stayed, like the silversmiths of Ephesus, shouting, above the space of two hours.

W.

'Ninth' Concludes Festival

The final program on the evening of May 3 was the occasion of an ovation for the tireless conductor. More important, however, it was an evening of musical experience to dominate the memory of a season of fine performances. The presentation of both the Eighth and Ninth Symphonies at one concert was an ambitious undertaking even for Mr. Toscanini. He did not consider the former the 'little Symphony in F', but was intent on proving it a vigorous and grand work taking its place properly with the Fifth and the Seventh. The energy he devoted to the Ninth was prodigious, and the men of the Philharmonic-Symphony gave their best which, if not equal to its equivalent in the years when he was their regular conductor, was incomparably superior to their recent good performances.

Again in the 'Ninth' as in the 'Missa Solemnis' which opened the series, the chorus was that of the Westminster Choir, Dr. John Finley Williamson, director. The quartet

(Continued on page 18)



Alexander Kipnis



Bruna Castagna



Hardesty Johnson



Edwina Eustis



Florence Kirk



Mishel Piastro



Ania Dorfmann



Joseph Schuster

MEPHISTO'S MUSINGS

Dear Musical America:

I hope you'll receive this touching little story as evidence that marital faith and trust still exist in the world and that they bring their own reward. Without further moralizing, I'll go ahead. Among their friends and colleagues, the Béla Bartóks are known to be a dearly devoted couple. They have a home up in Riverdale and all usually is domestic and musical bliss between them. Of late, however, the Hungarian composer began to be slightly disturbed at long, unexplained absences on the part of his charming little spouse. Mme. Ditta Pasztory Bartók would leave him in the evenings with only a "ta-ta, see you later"—no word of where she was going and the "later" often turned out to be somewhere in the a. m. hours. Patient man and trusting one that he is, Béla said nothing, but worry crept into his brows, so I'm told.

One night recently, the Bartóks were invited to the home of their friend, Tibor Serly, also a Hungarian-born composer, and former viola player in the Philadelphia orchestra. There was some music afoot. Mr. Serly and three other string players sat down with their respective instruments, and Mrs. Bartók, with a smile to her husband, placed herself at the piano. What did they play? Serly's arrangement—and I'm told it is a very able one—of the long and complicated piano work of Mr. Bartók's, 'Mikrokosmos'. If you know that work, you'll understand—as finally dawned on the wondering and appreciative Mr. Bartók—that rehearsals had been many and arduous. Mrs. Bartók crept out to them without the slightest feeling of guilt and kept her secret well. Mr. Bartók is so sorry now that he ever worried.

* * *

Because it was the first received, I am printing first the letter which came from Belle Meade Park, Nashville, Tenn., in answer to the series of questions about operas and opera singers I printed in your last issue. The writer has made a good score, in some cases supplying more correct information than the question required. However, in eleven instances he has permitted errors to pass unquestioned. He repeats one of the errors in answering No. 3.

Will any one else do better? Here is the letter:

Dear Mephisto:

I have none of the musical encyclopedias or dictionaries which the other people who entered your first quiz had. Therefore I let my ignorance keep me from competing, but later I found that it was not as great as I feared. Love of music seems to be as useful as books on the subject! My answers to the questions in the present quiz are:

- Q. 1. (a) 'The Masked Ball'.
(b) 'Les Huguenots'.
(c) 'The Marriage of Figaro'.
(d) I guess 'Romeo et Juliette', but I'd like to include 'Tannhäuser', whose pages are quite vocal!
- Q. 2. 'La Forza del Destino' (easy for people who have the Caruso-Scotti duet from opera).
- Q. 3. 'I Pagliacci' and 'Ariadne auf Naxos' are two. There are others; I wish I could recall the one from which a scene was pictured in MUSICAL AMERICA in 1933. My beloved Lotte Schöne played in it.
- Q. 4. 'Una furtiva lagrima'; 'Dalla sua pace'; 'Avant de quitter ces lieux'; 'Mi tradi, quell' alma ingrata'.
- Q. 5. 'Fidelio'; 'The Abduction'; 'Carmen'; 'The Magic Flute'.
- Q. 6. Rudolph's Narrative from 'La Bohème'. But what Cs the tenors will insert into the others!
- Q. 7. 'Samson et Dalila'.
- Q. 8. Names are tricky and classification of voices even more so, but I'd say the errors are: Chaliapin (a bass); Alboni (a contralto); Eames (a soprano); Thorborg (a mezzo-soprano and contralto); Patti (a soprano, unless you meant Carlotta, who was an even higher soprano than Adeline, the last I heard of her).
- Q. 9. No opera. This is an independent scena by Beethoven.

JAMES PALMER WADE

* * *

Here is an enlightening further communication from Leonard Burkat which has to do with the earlier quiz:

Dear Mephisto:

Both Miss Lanley (or is it Langley?), and we are correct, for Busoni wrote incidental music to the Gozzi play as well as an opera (to his own libretto) on the same subject.

Professor Dent in his biography of Busoni (London, 1933) wrote that 'Turandot' was "originally conceived as a concert work suggested by Gozzi's play" (1904). In 1911 the music was "rearranged for stage purposes to accompany a new adaptation of the play made by Karl Vollmoeller and produced by Max Reinhardt at the Deutsches Theater in Berlin" (1911). In 1913 he began to consider the possibilities of 'Turandot' as an opera. In 1916 "Busoni suddenly decided to convert his incidental music to 'Turandot' into a short opera with spoken dialogue. . . . The first performance . . . took place at Zurich on May 11, 1917".

I have been able to examine the score of the suite from the incidental music only and so cannot tell how much of that was carried over to the opera. Opening the score at random I found a

four-page movement entitled 'Das Frauengemach' ('The Ladies' Chamber'), Introduction to Act III. It will forever be a puzzle to me why the introduction of the third act of 'Turandot' should be based on the English tune 'Green-sleeves'!

LEONARD BURKAT

* * *

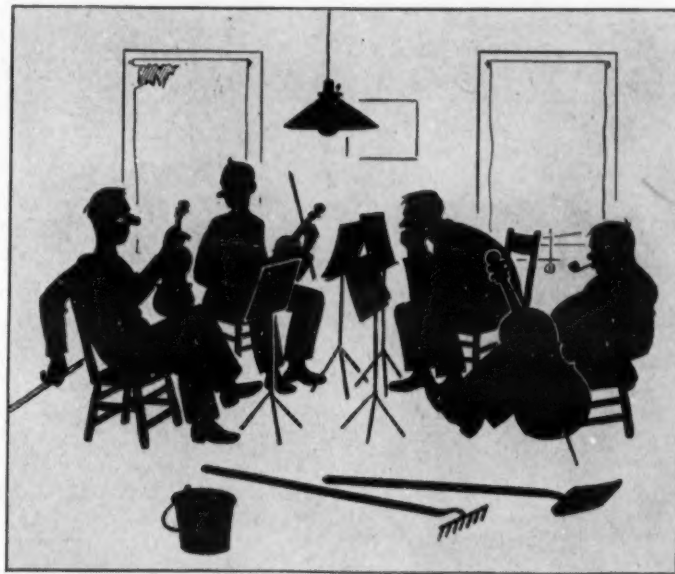
We've discovered in plenty of cases that the musical flame keeps on burning fiercely in spite of the hotter flames of war these days. Paul Kerby, director of the New Opera Company, is more sure of it than ever, in the light of a recent experience. When the company decided to do Tchaikovsky's 'Pique Dame' again in the autumn, Mr.

t'em for Mr. Kerby's use. It would follow by clipper as soon as possible, he wrote. Mr. Kerby is keeping his fingers crossed, but is much impressed anyway with the thoughtfulness and interest of the beleaguered musical gentlemen on the other side of the Atlantic.

* * *

P. S.—The translation arrived! A few days after I wrote this, Mr. Kerby told me that Mr. Austin had come through nobly. But Mr. Kerby spent some bad hours meantime. He kept dreaming at night that the translation came, and that it was the old Newmarch business all over again! When the manu-

SCHERZANDO SKETCHES No. 121 By George Hager



(Blackout time) "Well, we could sing 'Sweet Adeline'"

Kerby set out to acquire a new English translation, to replace the one by Rosa Newmarch, which he considers no gem of literature. He thought a little about the Sadler's Wells company in England, and wrote to them, also asking if they had a translation for Mussorgsky's 'The Fair at Sorochinsk'. After the usual lapse of time for clipper mail, he received a letter saying that Sumner Austin, the director of the company, was now in the war, that they had no translations of either opera. 'Pique Dame' had been scheduled, but never performed.

Mr. Kerby regretfully relinquished this idea and began to think of getting someone in this country to do the translations for him. A few weeks passed, and a letter from Novello, the publisher, arrived, building him up to another letdown. It seems that Mr. Austin had indeed begun a translation of 'Pique Dame', but it was never completed.

Three more weeks and still another letter. This time from Austin himself. On his first leave in England, the opera director had found out about Mr. Kerby's need. He had also found that his home had been bombed and that the desk in which lay the finished libretto had burned so that the manuscript copy was badly scorched. However, said Mr. Austin, he still had his complete notes and he was preparing to spend many hours of the remainder of his leave reassembling

script package was at last put on his desk, he didn't dare open it for many minutes. But it's all right now. It was Austin, and it is an improvement, Mr. Kerby thinks.

* * *

Referred to our missing persons department is the following from your Rochester correspondent, Mary Ertz Will:

"There has been a question on my mind for some time. What has become of all the attractive and accomplished women accompanists who used to appear with solo artists in the big concert series at the Eastman Theatre (and elsewhere) years ago? Quite a number of them played the whole program from memory, and my feeling about them is that they were much better accompanists in that they were more mobile and sensitive than the men appearing today—always so correct and meticulous, but with no flame within them. And why aren't they on the concert stage today?"

One of my imps suggests that like nearly all organists, theorists, double bassoon players and professors of the harmonica these former lady accompanists probably are teaching singing. Which may or may not be the right answer, hesitates your

Mephisto

Metropolitan Opera Completes Its Tour

Atlanta Music Club Backs Third Season — 'Carmen', 'Barber of Seville' and 'Fille du Regiment' Heard

ATLANTA, GA., May 5.—The Atlanta Music Club, Mrs. Harold N. Cooledge, president, in its third year sponsoring the Metropolitan Opera Company at the Municipal Auditorium on April 21, 22 and 23, achieved a resounding success and assured a series of operas for 1943.

Bizet's 'Carmen' was given on the opening evening. Sir Thomas Beecham conducted with his characteristic zest. Licia Albanese was well received as Micaela. Lily Djanel was delightfully human in her portrayal of Carmen. Charles Kullman was the Don José and Richard Bonelli the Escamillo. Others in the cast were Thelma Votipka, Helen Olheim, George Cehanovsky, Alessio de Paolis, Norman Cordon and Arthur Kent. The ballet was pleasing.

On the second evening, Rossini's 'Barber of Seville' was offered. Bidu Sayao as Rosina was winsome and lovely. Salvatore Baccaloni as Dr. Bartolo and Norman Cordon as Don Basilio were extremely amusing. John Brownlee sang Figaro, Bruno Landi the Count of Alma-



Courtesy Atlanta "Journal"

viva and Irra Petina, Berta. Frank St. Leger was the conductor.

Donizetti's 'La Fille du Regiment' brought the delightfully entertaining series to a close. Lily Pons was the Marie, singing beautifully. Raoul Jobin as Tonio was convincing in both singing and acting. Salvatore Baccaloni and Irra Petina were hilariously comic.

All three operas were colorfully staged. It is to be regretted that the Atlanta stage did not permit the complete settings for some of the scenes, but the stage manager, Desiré Defrère, made an excellent showing even with the handicaps. True to the Atlanta custom, the gay parties at the Capital City Club and the Piedmont Driving Club fol-

lowed the performances on the first and second evenings. The stars were introduced by the genial general manager, Edward Johnson. Mrs. Harold N. Cooledge, Atlanta Music Club president, and Marvin McDonald, Atlanta manager of the Opera, and All Star Concert Series, attended.

HELEN KNOX SPAIN

'AIDA' PERFORMED IN BLOOMINGTON

Metropolitan Visits First College Campus—Verdi Work Attracts 4,000

INDIANAPOLIS, IND., May 4.—A magnificent performance of Verdi's colorful opera 'Aida' attracted an audience of 4,000 people from Indiana and surrounding states to the music hall of the Indiana University in Bloomington on April 13. The occasion was a memorable one, making musical history for Indiana University and the entire state as this marked the first time the 'Met' appeared on a college or university campus and the first time in a city of less than 100,000 population.

A word of praise is due Ward G.

Biddle, controller and director of auditorium programs, and his associates for the splendid management in the handling of the crowds. Nothing was lacking for the comfort of guests.

The roles in the opera were splendidly cast. Rose Bampton as Aida was a commanding figure, singing with dramatic spirit. As Amneris, Bruna Castagna, displayed a rich voice and histrionic ability. Arthur Carron as Radames, John Gurney as the King, Norman Cordon as Ramfis, Leonard Warren as Amonasro, John Dudley as a Messenger and Thelma Votipka as a Priestess were heard to fine advantage and merited the continued applause lavished upon them. Wilfred Pelletier conducted with ease and was responsible for a smooth performance throughout. The chorus sang admirably and re-

flected credit upon Fausto Cleva, chorusmaster. The ballet was applauded vigorously. Bursts of applause brought Edward Johnson and Mr. Pelletier on the stage to take bows. Last but not least of the comforts offered the audience was the announcement in the programs that cough drops could be obtained free of charge in the check rooms.

PAULINE SCHELLSCHMIDT

FIVE WORKS GIVEN IN BIRMINGHAM

Makes First Visit to Alabama City Since 1905—Large Throngs Attend

BIRMINGHAM, ALA., May 20.—An audience of 6,000 music lovers from five states came to the Municipal Auditorium on April 20 to welcome the Metropolitan Opera on its first visit to Birmingham since 1905. Verdi's 'Traviata' proved a wise selection, and Helen Jepson was vocally and dramatically brilliant as Violetta. Richard Bonelli's appearance also brought an ovation, for he sang with understanding and musicianship. Jan Peerce, new tenor of the Metropolitan Opera, sang the role of Alfredo, in which he made his Metropolitan debut this season with feeling.

The supporting cast included Thelma Votipka as Flora, Helen Olheim as Annina, Alessio de Paolis as Gastone, Wilfred Engelman as Baron Douphol, George Cehanovsky as Marquis D'Obigny, and Louis D'Angelo as Dr. Grenvil.

(Continued on page 40)

COMPANY RETURNS FOR DALLAS VISIT

Five Works Performed by Visiting Troupe on Its Fourth Trip

DALLAS, May 2.—For the fourth consecutive season, the Metropolitan Opera Company came and saw and conquered music lovers of this section of the Southwest, closing the list of five operas on April 18. There were people from many cities in Texas and the Southwest, from Mexico, and a group came as far as Seattle, Wash., to attend. The performances of the several casts were as near perfect as such can be, and if rounds of applause can be considered a criterion, the audiences were more than repaid for attending.

The season opened on April 15 at Fair Park Auditorium, with 'Lucia di Lammermoor', with Lily Pons singing Lucia. A most enthusiastic audience enjoyed her superb presentation. Jan Peerce, who made his first appearance here in opera, gave a splendid performance as Edgardo, the first time he had sung this role with the Metropolitan, and the first time he and Miss Pons had been together in the opera. He displayed a lyric tenor of lovely timbre. John Brownlee, who has been heard and much enjoyed here previously, gave an excellent interpretation, both histrionically and musically, of the part of Sir Enrico Ashton. Norman Cordon sang and acted well the part of Raimondo; John Carter sang the small role of Arturo adequately, as did John

(Continued on page 40)



Rose Bampton, Who Sang the Title Role in 'Aida' at Indiana University, Greeted by Dr. Herman B. Wells, President of the University, and Dorothee Manski, Former Metropolitan Opera Artist and Now a Member of the Music Faculty

Clever French Soprano Wears Mantilla of Calve

At the Opera: By John Rosenfield.

Lily Djanel Makes Bow Here as Carmen

New Carmen Paints Metropolitan Red

Music Finds Living Focus in Lily Djanel

That recurring operatic hope—a great new Carmen—came to fulfillment at the Metropolitan Saturday afternoon, when Lily Djanel, a French soprano, made her debut in a new role.

Gorgeous 'Carmen' Djanel Triumph in Opera Lead

Lily Djanel Wins Praise For Her Role

By George Harris
One of the greatest operas as to continuous musical and dramatic interest took place at the Met.

Lily Djanel Brilliant In Carmen Role

Richmond Audience Cheers Performance

By HELEN de MOTTE
It has been long since a performance of "Carmen" has been so beautifully done.

Met Has a Carmen and No Mistake

By ROBERT BAGAR

Lily Djanel Sings Role This Time

Atlanta Audience Enthusiastic as 'Carmen' Wins

at the Club with a

Djanel Is Tempestuous Temptress as Carmen Wins

In Bizet Masterpiece Delights On

By ELMORE BACON
Lily Djanel Scores in Name Role

By HERRERT FINELL

... She has a fine sense of values ... we owe her much for her knowledge, her taste and musical feeling ... a commanding figure among the singers.

—Olin Downes, New York Times (Jan. 25, '42)

... it has been a long time since I have seen and heard so convincing a Carmen ...

—Virgil Thomson, N. Y. Herald Trib. (Jan. 25, '42)

... a rare artist. ... After a nervous beginning, she was in perfect control of a rich, dark voice artfully emitted. ...

—Greta Bennett, N. Y. Jour. Amer. (Jan. 25, '42)

... much subtlety in her delivery ... tremendous poise, serenity, one might call it, in her delivery.

—Robert Bagar, N. Y. World Tele. (Feb. 5, '42)

... is fitted for the role physically, vocally and temperamentally. ...

—Henry Pleasants, Phila. Bulletin (Mar. 4, '42)

... girlish, spontaneous, refreshing. ... Voice is musical and smooth. ...

—Edw. H. Schloss, Phila. Record (Mar. 4, '42)

... a pleasant, warm and expressive voice ... the most magnetic Carmen since ten years.

—C. W. Durgin, Boston Daily Globe (Mar. 26, '42)

... provides both, good singing and an alluring and natural play ... the best Carmen since some time. ...

—Alex. Williams, Boston Herald (Mar. 26, '42)



Lily Djanel as "Carmen"

... a perfect artist's model of Carmen ... voice of ample range ... gives part its rich emotional coloring. ...

—H. Elwell, Cleveland Plain Dealer (Apr. 9, '42)

... a fire-eating Carmen ... vocally excellent, too ... topped all Carmens here for many years past. ...

—M. Widder, Cleveland Press (Apr. 9, '42)

... voice well rounded and of excellent quality ... sings with fine artistry ... a genuine charm about her. ...

—Elmore Bacon, Cleveland News (Apr. 9, '42)

... rich mezzo-soprano tones ... top voice of brilliance. ... The new Carmen is somebody to salute. ...

—John Rosenfield, Dallas Morn. News (Apr. 18, '42)

... dances captivatingly as if she had done so all her life, and so magnetic is her personality that it is difficult to remember for a moment how well she sings. ...

—E. Bridges Hartly, Atlanta Const. (Apr. 22, '42)

... her presence revived interest in Bizet masterpiece. ... She demonstrated impressively her unusual fitness for the part. ...

—Frank Daniel, Atlanta Journal (Apr. 22, '42)

... a dramatic soprano voice, rich and powerful, produced without effort ... a grand performance of part. ...

—Geo. Harris, Richmond Times Disp. (Apr. 25, '42)

... never overacts, but constantly in action ... voice warm, dark and brilliant ... skill of her recitatives beyond praise ... a great Carmen!

—H. de Motte, Richmond News-Ldr. (Apr. 25, '42)

A Record at the "Met"

It has been the first time that the "Met" has given twelve performances of "Carmen" in about as many weeks and in eight cities. The title role was exclusively held by Lily Djanel.

An Outstanding Record

has been established by Lily Djanel as the exclusive "Carmen" in consecutive seasons of four of the world's leading stages: 1939, Monnaie, Brussels; 1940, Opéra Comique; 1941, Colon, B.-A.; 1942, the "Met"!

With Twelve Performances

"Carmen" has been the most sung opera at the "Met" last season, tour included. This is all the more noteworthy considering that the first "Carmen" was only given at the end of the ninth opera week.

CONCERTS: Vocal Recitalists Predominate in Music Lists

SINGERS held sway in recent weeks over the Manhattan recital calendar. The vocal roster listed Caterina Jarboro, Maria Maximovitch, Sidor Belarsky, Maria Kant, Paul King, Lillian Stephens, Marjorie Tollman, Emogene Roberson and Louise Richardson. Witold Malcuzyński, in a debut recital, Grace Castagnetta and Alexander Vilalta were the pianists of the period. Gregor Piatigorsky gave a 'cello recital. The United States Section of the ISCM paid tribute to Bela Bartok in a concert. The Army and Navy Benefit Series continued. Vocal organizations appearing were the Branscombe Choral and the Golden Hill Chorus. Atty van den Berg gave a dance recital.

Witold Malcuzyński, Pianist (Debut)

Carnegie Hall, April 20, evening:

Chromatic Fantasy and Fugue....Bach
Sonata in F Minor ('Appassionata').....Beethoven
Nocturne in C Minor.....Chopin
Sonata in B Flat Minor, Op. 35.....Chopin
'Cracovienne Fantastique'.....Paderewski
Mazurka in C Sharp Minor, Op. 50, No. 2; Etude in C Sharp Minor, Op. 10, No. 4; Etude in A Minor, Op. 25, No. 11; Scherzo in B Flat Minor.....Chopin

After two years of concert work in South American cities, following many harrowing experiences attendant upon his escape from his native Poland, Witold Malcuzyński effected his debut in this country.

In view of all the circumstances the new-comer was inevitably under a strain, but he nevertheless gave convincing evidence of possessing a technical equipment in the larger virtuoso dimensions, involving great fleetness of fingers and notable rapidity of octaves. He displayed an abundance of physical energy and of physical power, the latter especially in the left hand, which was frequently disproportionately heavy. His best work, comprehensively enough, was not done in the opening Bach Fantasy and Fugue, which were hurried and mechanical, nor did he get into his better stride in the 'Appassionata' sonata, the real essence of which was not very deeply probed.

His playing of Chopin, however, was marked by a quite different communicative power, and in the Sonata, read in accordance with the best established traditions of interpretation, his basic musicality found an especially complete outlet. If the final 'Wind over the Graves' section was the least imaginative in treatment of the four movements, the first had the requisite emotional turbulence and the funeral march and the quieter parts of the Scherzo were given a sensitively poetic mood. The Nocturne was less convincing, while the outstanding features of the last group were the stunningly played 'Winty Wind' Etude and the B Flat Minor Scherzo of Chopin and Paderewski's 'Cracovienne'.

In the supplementary group Mr. Malcuzyński was preeminently in his element in Chopin's 'Revolutionary' Etude, played with brilliant effect at great speed, and Waltz in C Sharp Minor. The big Polonaise in A Flat, on the other hand, for all the startling rapidity of the left-hand oc-



Paul King Witold Malcuzyński

taves in the middle section, sacrificed majesty to unaccountable rhythmic distortions caused by the clipping the time values of notes, while the Scriabin D Sharp Minor Etude was hurried through fortissimo without dynamic variety. The audience applauded heartily at every opportunity.

Caterina Jarboro, Soprano

Paul Ulanowsky, accompanist. Town Hall, April 19, evening (auspices of the New York Branch of the National Association for the Advancement of Colored People):

'Vouchsafe, O Lord' from the 'Dettingen Te Deum', Sicilienne' from the Cantata 'Fili Adorata'.....Handel
'Deh più a Me'.....Bononcini
'Son tutto Duolo'.....A. Scarlatti
'Ah, Ritorno!' from 'Il Trionfo di Clelia'.....Gluck
'Cinq Chants d'Orient': 'Rose Unique'; 'Le Talisman'; 'L'Oubli Impossible'; 'Prière'; 'L'Ombre de la Lune'.....V. Davico

(First Performance in America)
'Ah Perfidio'.....Beethoven
'Plus Grand dans son Obscurité' from 'La Reine de Saba'.....Gounod
'The Time for Making Songs Has Come'.....Rogers
'Never the Nightingale'.....Sacco
'Sea Moods'.....Tyson
'Epitaph for a Poet'.....Cohen
'Into the Light'.....La Forge

This was Miss Jarboro's second appearance this season and her second New York recital. She once more created the impression of having one of the most significant voices of the time both in quality and volume. That the singer invariably gets out of her natural endowment all that it is capable of giving, cannot, unfortunately, be said, as there were times when the top tones, though secure, were lacking in focus and sounded "spread". As at her former recital, the singer improved as the evening advanced. The excerpt from the Handel 'Te Deum' is not of high interest, but it did well enough to begin a program with. All the classical works were projected in excellent style, but it was in the unfamiliar Davico songs which, incidentally, are unusual and of great beauty, that the singer was most persuasive from the point of view of both vocalization and interpretation. The Beethoven concert aria was well done. The aria from Gounod's treachery opera, in which, by the way, Miss Jarboro sang in Europe, seemed hardly worth the care that she lavished upon it. As an encore she offered 'O Patria Mia,' which was vocally excellent, but suffered from some unwise phrasing. Of the songs in English, the one in manuscript by Cecil Cohen was the most interesting and very well sung. Brunnhilde's Call was given as an encore at the close of the program.

Marjorie Tollman, Soprano (Debut)

Marjorie Tollman, soprano, who is soloist in one of Harlem's largest churches, made her recital debut in the Town Hall on the evening of April 21, with Frank Chatterton at the piano. The program began with three Beethoven songs and an aria from Gluck's 'Iphigénie en Aulide'. There were also songs by Duparc,

Debussy, Respighi, Cimara, 'Suicidio' from 'La Gioconda', a group in English by Mussorgsky, Rachmaninoff, Fairchild, Carpenter and Tyson, and a final group of Spirituals.

Miss Tollman has what, conjecturally, is an excellent voice, though its timbre is more of a mezzo than a soprano. Her upper tones were constricted and her singing suffered from a tremolo which at times assumed the proportions almost of a trill. Whether this was the result of nerves or poor breath support, could not be determined but it impaired the effect of her work to a considerable extent. As regards interpretation, the singer did not disclose any marked ability.

Louise Richardson, Soprano

Assisting artists: Paul Sargent, pianist; Louise Haydon, accompanist. Town Hall, April 22, evening:

'Cara selve' from 'Atalanta'; 'Oh, Had I Jubal's Lyre'.....Handel
'Vieni che poi sereno'.....Gluck
'Now the Sheep in Peace Are Grazing', arr. by La Forge.....Bach
'A Dream'.....Grieg
'Nell'.....Fauré
'Depuis le jour', from 'Louise'.....Charpentier

'Fleur jetée'.....Fauré
'Jesu, Joy of Man's Desiring'.....Bach-Hess
Six Waltzes, Op. 39.....Brahms
Prelude pour le piano.....Debussy
'When Love Has Entered Your Heart'; 'Oh, Lovely Night'.....Marx
'New Love'.....Mendelssohn
'But Lately in Dance I Embraced Her'.....Arensky
Serenade.....Richard Strauss
'Music I Heard with You'.....Hageman
'XXth Century'.....Paul Sargent
'Songs My Mother Taught Me'.....Dvorak
'Manhattan Joy Ride'.....Paul Sargent
'Bon Voyage'.....Ernest Charles

Miss Richardson, a personable soprano of obvious experience on the concert stage, gave this recital as a benefit for the Artists Victory Pianos, a fund established to provide suitable pianos for the use of concert artists appearing at the army camps.

The singer revealed the possession of a voice of wide range and considerable power, which she used with commendable musical intelligence. In Handel's florid passages the articulation of the intervals was not always as cleanly defined as might have been the result later in the program when the singer had shaken off the initial constraint but she projected everything she sang with a communicative warmth. Among her happiest achievements were her sympathetic interpretations of Fauré's 'Nell' and 'Fleur jetée' and Frank La Forge's arrangement of Bach's 'Now the Sheep in Peace Are Grazing'. Artistically shaped phrasing was one of the most gratifying features of Miss Richardson's work throughout the evening. Miss Haydon played the accompaniments with musical taste and discretion.

Mr. Sargeant's playing of his group of Myra Hess's transcription of a Bach chorale, six of the set of Brahms waltzes and the prelude from

Debussy's suite 'Pour le piano' was marked by a ready technical competence rather than interpretative resourcefulness. He added to the group in response to the audience's applause.

Maria Maximovitch, Soprano

Gibner King, accompanist. Town Hall, April 23, evening:

'La Mort d'Ophélie'.....Berlioz
'Adieux de l'Hotesse Arabe'.....Bizet
'Réponse d'une Epouse Sage'.....Roussel
'Ces Gens que je Connais' from 'Sapho'.....Massenet
'The Swan'.....Szymanowski
'Wild Wind'.....Zarzynski
'Vocalise'.....Felix Labunski
'Jubal'.....Sibelius
'It Sings'; 'The First Morning'; 'Bird's Ditty'.....Grieg
'True Happiness'.....Alnaes
'The Message'.....Harald Lie
'Star of the North'.....Glinka
'God Made You'.....Gretchaninoff
'Soldier's Bride'; 'Willow'.....Rachmaninoff
'Children's Corner'.....Mussorgsky
'Billowing Fields'.....Rachmaninoff

Mme. Maximovitch is no stranger to New York concertgoers and the fact that her interpretative ability and musicianship transcend her vocalization requires no further comment. This was her sixth recital this season. She has an unusual knack of making unusual programs and the present one was no exception. The Berlioz work was striking and well given. The Bizet work is a stunt piece on the part of the composer and except for its "local color" has little to recommend it. The Roussel was more interesting and was better sung. Fanny's aria from 'Sapho' was dramatically projected. The Scandinavian songs were interestingly given and the final one of Russian songs had variety and artistry. An audience of size was most cordial throughout the evening.

Paul King, Baritone (Debut)

Charles Albert Baker, accompanist. Town Hall, April 24, evening:

'Ah! Quante è Vero'.....Cesti
'Or ch'io non Seguo Più'.....Rontani
'Si tra i Ceppi' from 'Berenice'.....Handel
'Heimliche Aufforderung'; 'Du meines Herzens Kronelein'.....Strauss
'Der Freund'; 'Anakreons Grab'.....Wolf
'Der Sieger'.....Kaun
'La Procession'.....Frank
'Le Moulin'.....Pierné
'Contemplation'.....Widor
'Chanson de la Touraine'.....Massenet
'Slumber Song'.....Carpenter
'Piggessie'.....Warlock
'Go Down, Death'.....Camajani
'A Little Song of Life'.....Malotte

Mr. King hails from Mississippi and is said to have had wide experience as a "revival" singer. This may account for the flair with which he presented most of his program. The voice itself is a fine, resonant baritone, not invariably even in production, but always agreeable. The program, as is easily seen, was one that would have taxed the ability of a seasoned artist. The opening group was, in many ways, the best sung. Of the German Lieder, Kaun's 'Die Sieger' was the best. Frank's mystical song, which Mr.

(Continued on page 22)

Concerts in New York, May 16 through 31

Carnegie Hall

May 30: The Pleasure Time National College Glee Club Competition
" 31, afternoon: The Pleasure Time National College Glee Club Competition

Carnegie Chamber Music Hall

May 17, afternoon: Emilia De Bernard, Pianist
" 18: Billotti Music Studios Annual Spring Concert
" 22: Lucille M. Yeakel, Soprano
" 24, afternoon: Edith Montlack, Pianist
" 27: Recital by pupils of Maria Mercier
" 31: Sharon Choral Society

Town Hall

May 16: Auxiliary Brooklyn Hebrew Home and Hospital for the Aged Benefit Concert
" 17, afternoon: Concert of Russian Opera Music
" 17: Central Yiddish Culture Organization Concert
" 18: Donato Paradiso, Operatic Concert
" 19: Masters of Viennese Music Concert
" 20: Manufacturers Trust Company Choral Society
" 21: Jan Pearce, Tenor
" 22: International Ladies Garment Workers Union Chorus
" 23: Jewish Workers University Graduation Concert
" 24: Mario Miccu, pupils recital
" 26: Caledonian Orpheus Choir

RARE OPPORTUNITY. For sale—genuine Joannes Gagliano (1800) cello. Perfect condition. Attractively priced. Write Box 515, c/o Musical America.

SABATINI PRESENTS AMERICAN WORKS

**Harriet Payne and N. Lindsay Norden Represented
on WPA Programs**

PHILADELPHIA, May 5.—The Pennsylvania WPA Symphony, Guglielmo Sabatini, conductor, presented two new works by Harriet Payne of Indianapolis at its concert in Irving Auditorium of the University of Pennsylvania on April 19. They were "Nocturne" and "Burleska", both of pleasing content and texture and well performed.

Two young soloists appeared. Eileen Flissler, artist-student at the Curtis Institute of Music, was heard in Chopin's E Minor Concerto. Edward Haines, violinist of Lancaster, Pa., played Mozart's Concerto in A. Completing the bill were the Overtures to Mozart's "Abduction from the Seraglio" and Weber's "Oberon".

On April 26 N. Lindsay Norden, Philadelphia composer, occupied the podium to lead the initial performances of his "Clouds of the North" and "Two Pieces in the Style of Mendelssohn"; "Romanza" and "Holiday". John Gray, Philadelphia Orchestra 'cellist, played the solos in the "Romanza". The remainder of the program was under Mr. Sabatini's baton and gave prominence to two soloists, Anthony Zungolo, Philadelphia Orchestra violinist, in D'Ambrosio's B Minor Concerto, and Francis Madeira, in Franck's "Symphonic Variations". Included also were two overtures: Mendelssohn's "Fingal's Cave" and Verdi's "I Vespri Siciliani".

Among other recent activities of the orchestra were several music appreciation concerts in a series sponsored by the School District of Philadelphia Board of Public Education. Most of these had Mr. Sabatini as conductor and commentator while others were directed by Armand Di Camillo, the orchestra's concertmaster and assistant conductor. Soloists were: Sylvia MacDonald Merrill, soprano; Catharine Latta, mezzo-soprano, and Harold Patton, tenor.

RUBINSTEIN PLAYS 'PETRUSHKA' SUITE

**Two North and South American Programs Presented
Local Recitalists Heard**

PHILADELPHIA, May 3.—The keyboard mastery and mature insight which have established Artur Rubinstein's status were exemplified when the pianist gave a recital at the Academy of Music on April 18. Mr. Rubinstein, appearing under Emma Feldman's management, played Beethoven's "Appassionata" Sonata, Brahms and Chopin groups, and pieces by Debussy and Falla, as well as Stravinsky's "Petrushka" Suite.

Concluding this season's M. Sophia Ezerman Memorial Concerts, the Philadelphia Conservatory of

Philadelphia

By WILLIAM E. SMITH

Music on April 16 at the Ethical Culture Society Auditorium offered another program of 'North and South American Music'. Listed were Vincent Persichetti's Sonata for two pianos with the composer and his wife, Dorothea, as performers; Boris Koutzen's Sonata for violin and piano, interpreted by the composer and his wife, Inez; and Griffes's Sonata for piano and 'The White Peacock', assigned to Joseph Battista. Mr. Koutzen, assisted by Allison R. Drake at the piano, was heard in a 'Sarabande' by Juan José Castro and 'Cancion and Arabesco' by Domingo Santa Cruz. In addition Paul White's 'Sea Chanty' in an arrangement for harp and piano engaged Edna Phillips and Mr. Persichetti.

Spring Festival Ends

April 17 witnessed the second and final concert in the New Center of Music's 'Spring Festival of North and South American Music' at the Academy of Music foyer. Griffes's 'Indian Sketches' were excellently treated by Sol Ovcharov and Veda Reynolds, violins, Morris Sutow, viola, and Herman Grosser, 'cello; Rafael Druian and Joseph Levine collaborated advantageously in Walter Piston's Sonata for violin and piano, and Jeanne Behrend, pianist, did her own 'Dance into Space' and pieces by Chavez, Gershwin, and Farwell. John Langstaff, baritone, now in his country's service at Fort Hancock, was present for folk songs of the Carolinas and Kentucky, and Orvis Ross's 'London Bridge', and Richard Deneua, tenor, provided Charles Ives's 'The Greatest Man' and a set of spirituals, cowboy ballads, and work songs. Mr. Levine accompanied both vocalists.

Simultaneously a concert at the Philadelphia Art Alliance presented Samuel Lifschey, principal violinist of the Philadelphia Orchestra, and Morton Howard, pianist, in Hindemith's Sonata, Op. 11, No. 4, and Mr. Howard and William E. Heyl as a two-piano team in Brahms's Sonata in F Minor. Albert Tipton, Philadelphia Orchestra flutist, was scheduled for Frederick Woltmann's 'Poem' and 'Incantation', the composer at the piano.

On April 23 at the Academy of Music, under Philadelphia Forum auspices, there was an entertaining evening of Spanish dances and music by Carmen Amaya, Antonio Triana, and their associates. A recital by Joseph Schwarz, pianist, in the Academy of Music Foyer on April 24, listed as the main material Brahms's Sonata in F Minor, Op. 5, Mr. Schwarz's transcription of Bach's organ Concerto in D Minor (based on a Vivaldi Concerto), and several Chopin pieces.

A Russian War Relief Concert in Municipal Convention Hall April 25 enlisted Paul Robeson; Brenda Lewis and Hilda Morse of the Philadelphia Opera Company; James Montgomery and other vocal soloists as well as several choruses, and dance ensembles and a large orchestra under Henri Elkan's

leadership. April 26 recorded a concert by the Montgomery Singers, Lela Vauclain directing the large women's chorus in motets and other works by Palestrina, Vittoria, Schutz, and others, and Claribel Thomson contributing organ music by the older masters. Coincidentally, Guy Marriner, pianist and director of music at the Franklin Institute, terminated his eighth annual series of lecture-recitals with a request program.

On April 27 at Ethical Culture Society Auditorium the Philadelphia Pianists Association ended its first season and three Brahms-Chopin-Schumann programs, the participating artists being Walter Hautzig, Eugene Istomin, Edith Gross, and Eugenie Miller. With William Kincaid, solo flutist of the Philadelphia Orchestra, Edna Phillips, harpist, and Vladimir Sokoloff, pianist, as the artists, the recently-formed Tri-County Concerts Association entered the Philadelphia area's musical scene with a concert at Radnor High School Auditorium in Wayne on April 28.

Other recent events on the calendar were a concert by the Women's Symphony Orchestra, J. W. F. Leman, conductor, and Renee Carol, violinist, and Gordon Stull, boy-soprano, soloists; a series of vocal recitals under the auspices of the Marguerite Barr MacClain Vocal Studios; three recitals by artist-pupils under auspices of the George F. Boyle Piano Studios; a recital by vocal pupils of Leonard Treash; a concert by the Philadelphia Piano Orchestra with Evelyn White in Tchaikovsky's B Flat Minor Concerto and other soloists; a concert by the University of Cincinnati Glee Club, Sherwood Kains directing.

LITTLE SYMPHONY GIVES PREMIERES

**Music by Davis and White
Played—Baron and
Barone Conduct**

PHILADELPHIA, May 4.—The American Little Symphony of Philadelphia, Joseph Barone, founder and director, brought its third season and a series of three concerts to a close with an unusually interesting program in the Academy of Music Foyer on April 30. Sharing the podium with

Hilda Emery Davis

Mr. Barone and making a local debut was Sydney Baron, native of Toledo, O. A present member of the United States Navy Band at the Brooklyn Navy Yard, Mr. Barone appeared in uniform.

The concert brought two soloists,

Dorothy Hess, New Jersey pianist, and Edna Phillips, well-known Philadelphia harpist. Further interest centered in premieres of compositions by Hilda Emery Davis of this city and Paul White of Rochester, N. Y. In charge of Mr. Baron, the first part of the program opened with Bach's masterful Concerto in D, performed in Maximilian Steinberg's admirable transcription. Mrs. Davis's pieces followed, provided pleasurable substance, and were well taken, the composer rising in acknowledgement. The first, a 'Chorale Prelude' for wind quintet, engaged Albert Tipton, flute; John Minsker, oboe; Bernard Portnoy, clarinet; Sol Schoenbach, bassoon, and Clarence Mayer, horn, the musicians, like most members of the Little Symphony, being Philadelphia Orchestra instrumentalists. Scored for chamber orchestra, Mrs. Davis's other work was a 'Sarabande'. Mr. Baron finished with Honegger's 'Pastorale d'Ete' and Stravinsky's amusing Suite No. 2.

White 'Sea Chanty' Played

The final half, directed by Mr. Barone, began with Handel's fine D Minor Overture for his tenth Chandos Anthem, after which Grieg's A minor piano Concerto. As soloist Miss Hess acquitted herself successfully and was roundly applauded. Conductor and orchestra furnished a gratifying accompaniment. The concluding number was Paul White's 'Sea Chanty', an enjoyable and skillfully-wrought three-movement work for harp and string orchestra with the essential thematic material derived from several sailors' songs. Written for and dedicated to Miss Phillips, it had the benefit of her artistic service in the solo parts with Mr. Barone and his colleagues collaborating effectively.

ORMANDY OFFERS SEVERAL NOVELTIES

**Symphony by Farnon and
Thomson Ballet Score
Are Introduced**

PHILADELPHIA, May 5.—Entering the final weeks of its forty-second season the Philadelphia Orchestra at concerts on April 17 and 18 offered the following program, Eugene Ormandy conducting:

Suite, 'Le Tombeau de Couperin'...Ravel
Suite from Ballet, 'Filling Station'

Virgil Thomson
(First Performances in Philadelphia)
Symphony No. 1, in E Minor...Sibelius

The presentation of the Ravel music had the requisite refinement and polish and high praise is due the expert oboe-playing of Marcel Tabuteau who rose at Mr. Ormandy's behest to accept a special measure of applause. On an initial audition Virgil Thomson's score impressed as an authentic and entertaining contribution to contemporary musical Americana.

Mr. Ormandy and the orchestra did nobly by the work. Present for the performance, Mr. Thomson appeared on the stage to acknowledge the reception. The reading of the Sibelius Symphony was quite satisfactory.

At the concerts of April 24 and

(Continued on page 20)

SYMPHONY CLOSES REGULAR SEASON

Koussevitzky Offers New Concerto and Music by Bach and Beethoven

BOSTON, May 4.—The Boston Symphony has completed its sixty-first consecutive season of concerts. The final pairs of programs on April 24-25 and May 1-2 marked the close of a year which has been artistically rewarding and musically instructive.

A typical illustration of Dr. Koussevitzky's effort to temper his programs was that of the twenty-third pair of concerts, completely listed as follows:

'Brandenburg' Concerto No. 3 for string orchestra Bach
Concerto, Op. 28, for viola and orchestra Berezowsky
(First performance in Boston)
Soloist: Louis Bailly
'Harold in Italy' Berlioz
Soloist: Louis Bailly

By placing the Berezowsky concerto as centerpiece, Dr. Koussevitzky provided contrast as well as variety, thus pleasing at least a portion of his listeners part of the time. The Bach Concerto was the choice performance of the afternoon. The Sinfonia 'Christ Lay in Death's Dark Prison', from the Easter Cantata which was interpolated between the two original movements is in wholly different mood. The performance under Dr. Koussevitzky was surely in accordance with the ideas of the composer; a moving presentation that brought enthusiastic applause.

'Harold in Italy' offers much that is boring today. The performance, however, was above reproach. The Berezowsky Concerto sounded more "new" than might have been the case had less ancient music surrounded it. The melodic lines are angular and the solo instrument meets terrific difficulties. There are four movements, opening with an Introduction, Recitative and a theme with seven variations which are not too entertaining. The work could never be called ingratiating, but it does make a notable addition to the available literature for solo viola. Mr. Bailly, remembered as the violist of the now legendary Flonzaley Quartet, was warmly applauded, although his intonation was not at all times secure.

Final and Pension Fund Events

For final pair of programs by the orchestra on May 1-2 in anticipation of Polish Constitution Day on May 3, Dr. Koussevitzky opened the concert with a beautiful performance of the Polish National Anthem, 'Poland Is Not Yet Lost', followed immediately by our own National Anthem. The printed program was as follows:

Fantasia on a Theme by Thomas Tallis
Vaughan Williams
Prelude a 'L'Après-midi d'un Faune'
Debussy
(Eclogue of Stephane Mallarme)
'Daphnis et Chloe' Ravel
Symphony No. 5, Op. 64 Tchaikovsky

It seemed that no more beautiful music could be imagined than the Williams Fantasia on the old Tallis theme. The exquisite effects obtained by the division of the orchestra into antiphonal choirs was fully realized by Dr. Koussevitzky

and his men. The performance was superb.

In the Debussy opus and again in the Ravel, we were reminded of the virtuosity of the orchestra and of Dr. Koussevitzky's mastery over detail. Imagery and gossamer texture again delighted. Having brought his listeners to a completely relaxed frame of mind, Dr. Koussevitzky proceeded to rouse them to cheers and stamping of feet with his victorious publication of the Symphony, one of the most brilliant performances which he has given in recent times.

The ninety-third Pension Fund concert of the orchestra, conducted by Dr. Koussevitzky brought to the stage the combined forces of the Harvard Glee Club and Radcliffe Choral Society of which G. Wallace Woodworth is conductor. For performance were the Bach Magnificat in D and the Beethoven Symphony No. 9 with the final chorus on Schiller's 'Ode to Joy'. The soloists were: Zina Lisichkina, soprano; Anna Kaskas, contralto; William Hain, tenor, and Julius Huehn, bass. Putnam Aldrich was the harpsichordist, E. Power Biggs was at the organ and Louis Speyer played the oboe d'amore obbligato in the 'Magnificat'. The performance was given in Symphony Hall on April 26 and not even standing room was available when Dr. Koussevitzky raised his baton for the opening measures of the Bach.

Boston

By GRACE MAY STUTSMAN

It was an afternoon of continuous triumph for conductor, chorus and soloists. If the orchestra fumbled its lines on a few occasions, it is probable that few persons recognized it, so cleverly were the breaks immediately covered.

STRING ORCHESTRA COMPLETES SERIES

Wolffers Conducts Final Event Aiding Victory Book Campaign

BOSTON, May 20.—In New England Mutual Hall, the Boston String Orchestra, Jules Wolffers, conductor, gave its final concert of the season in cooperation with the Victory Book Campaign. In the lobby, more than 2,000 books were on display, destined for men in the service. The program was opened by the singing of the national anthem by Blanche Haskell, soprano, and a talk on the Victory Book Campaign by Lt.-Col. David C. Hickey, now Chaplain at Fort Banks. The orchestral program included the Concerto da Chiesa, Op. 2, No. 5, by Dall'Abaco; the Sarabande con variazioni from the String Quartet Op. 1, by Leichentritt; the Concerto for piano, trumpet and string orchestra by

Shostakovich, with Selma Pelonsky, pianist, and Jacob Knuttunen, trumpeter, as soloists; the Suite From Holberg's Time Op. 40, by Grieg; and the Divertimento No. 1, Op. 20 (after old Hungarian dances) by Weiner.

It is always a pleasure to record progress, and the Boston String Orchestra and its conductor have made definite strides forward. The Leichentritt Sarabande was well constructed, as might be expected, and the theme was both melodious and workable. The performance was smooth. Dr. Leichentritt was present to take a bow.

The Shostakovich Concerto was original in its utilization of the trumpet but on the whole, this work does not have the "bite" that is embodied in the Piano Quintet. Miss Pelonsky won enthusiastic applause for her performance of the piano part and the trumpeter and supporting strings were in sympathetic accord. The Weiner work was of uneven worth.

For the Benefit of the Free French Division of the British and American Ambulance Corps, Inc., the Boston Society of Ancient Instruments gave a concert on April 29 at the Hotel Vendome.

The artists on this occasion were Alfred Zighera, viola da gamba; Putnam Aldrich, harpsichord; Gaston Dufresne, violone; Albert Bernard, treble viol; and Paul Federovsky, drescant viol.

ST. LOUIS PLAYERS AT END OF YEAR

Golschmann Leads Men in Three Symphonies—Last 'Pop' Event Offered

ST. LOUIS, May 9.—At the last pair of regular subscription concerts, Vladimir Golschmann led the St. Louis Symphony in Prokofiev's 'Classical Symphony', Sibelius's Seventh Symphony and Brahms's Fourth. Mr. Golschmann's conducting was authoritative and he drew magnificent performances from the orchestra. At the conclusion of the concert there were ovations for both the conductor and orchestra.

The seventh Sunday 'Pop' concert on Easter Day officially closed the season. In the spirit of the day, the program was very colorful and the audience was so enthusiastic several encores had to be played. The program contained the 'Wedding March' from Rimsky-Korsakoff's 'Coq d'Or', Milhaud's delightful 'Suite Provencale', Dvorak's Slavonic Dance No. 3 in A; the Spanish Dance from Falla's 'Vida Breve', the Suite from 'The Golden Age' by Shostakovich, and ended with a rousing reading of the always popular Bolero by Ravel.

HERBERT W. COST.

Ormandy Ends Pittsburgh Series

PITTSBURGH, PA., May 10.—Eugene Ormandy and the Philadelphia Orchestra played the last concert for the Pittsburgh Orchestra Association on May 3. An all-Viennese program of works by Mozart, Schubert, Korngold, and Johann Strauss was presented. J. F. L.

Music Builds Morale! Music Must Go On!

At Final Philharmonic League Luncheon



Seated Around the Guest Table, from the Left, Are Mrs. Lytle Hull, Eugene List, Sonya Stokowski, Mrs. John T. Pratt and Marshall Field

The final luncheon of the New York Philharmonic - Symphony League was given in the Hotel St. Regis on April 23, with Mrs. John T. Pratt, chairman, presiding. Mrs. Pratt outlined the plans for next season, but there were no other speeches. Sonya Stokowski, replacing her mother, Olga Samaroff Stokowski, was master of ceremonies for the musical program in which Christine Johnson, contralto; William Kappell, pianist, and Cecilia Callejo, castanet player, participated. Mr. Kapell played the Strauss-Grunfeld Waltzes from

'Fledermaus', Liszt's Sixth Rhapsodie, and, with Miss Callejo, Nin's 'Dance Iberica'. He also joined Robert Tucker, Miss Johnson's accompanist, in a 'Boogie-Woogie' improvisation. Miss Johnson sang the 'Habanera' from 'Carmen', and a popular group including a Spiritual and the Street Cry, 'Strawberries', from 'Porgy and Bess'. In addition to these participants, others at the guest table were Mrs. Lytle Hull, Marshall Field, Eugene List, Mrs. Ogden L. Mills and Mrs. Richard E. Myers.

Dance Players Make New York Debut

JUILLIARD SCHOOL GIVES BACH WORKS

Company Headed by Loring Performs 'The Man from Midian', 'Prairie', 'Jinx', 'City Portrait', 'Billy the Kid' and 'Harlequin for President'

By ROBERT SABIN

THE Dance Players, a company of young American dancers headed by Eugene Loring, opened its first New York season at the National Theatre on the evening of April 21. During the two weeks of its visit the company performed in all six works. Three of these were new ballets: 'The Man from Midian' and 'Prairie' created by Mr. Loring, and 'Jinx', created by Lew Christensen. Mr. Loring's 'City Portrait' was danced in a revised version, and his 'Billy the Kid' and 'Harlequin for President' rounded out the list.

The objective of Mr. Loring and his fellow artists is not ballet in the conventional sense but rather dramatic works conceived in dance forms. In many ways he is closer to the modern dancers in his trend than to the traditions of classical ballet, though he has shown in 'Prairie' that the two conceptions of dance are not as antithetical as has been generally assumed.

The opening night brought the weakest of the new ballets, 'The Man from Midian', a retelling of the story of Moses with a libretto by Winthrop Palmer, a score by Stefan Wolpe and Doris Rosenthal as artist consultant. Apart from a solo representing Moses in the wilderness communing with God, a scene in which Moses kills an Egyptian slave driver and a few passages for one or two of the other characters, 'The Man from Midian' was a disappointment. The choreography was over-complex and repetitious, and it had scarcely a trace of the folk or heroic elements of the original story. What one saw was a large group of young people working earnestly at movement which they did not seem to understand very well.

Michael Kidd, as Aaron, brother of Moses, had the best role and he danced it brilliantly. Janet Reed, as Miriam, Moses' sister, also succeeded in painting a vivid character, ambitious and treacherous. Mr. Loring's Moses was a pale character, and only in the soliloquy did he become impressive. A movable wailing wall and temple did not help matters, and Mr. Wolpe's noisy music had neither line nor point. The women wore too much and the men too little. 'Billy the Kid' was another story. It remains the finest thing that Mr. Loring has done, and Aaron Copland's score is well-nigh perfect, even in the two piano version. The company showed the need of rehearsal, especially in the case of Bobbie Howell, who lacked the technical smoothness and style necessary for the role of the Mexican sweetheart. But it was a stirring performance nonetheless.

In 'Prairie' Mr. Loring has done more justice to his brilliant talents. Conceived after a poem by Sandburg, it tells of the families of homesteaders



A Scene from 'Harlequin for President' with Eugene Loring as Harlequin

who settled on the prairies and of the second generation, which turned from the land to the cities, becoming uprooted. The daughter finds herself helpless in her new environment, but Man teaches her to walk and leads her back to her parents and to the land. 'Prairie' is composed in terms of academic ballet, but it is amazingly successful in conveying the spirit of the parable, in spite of faults of construction. Mr. Loring still abuses the processional and he is too concerned about keeping everyone busy on the stage. But despite liberal borrowings from Martha Graham and George Balanchine, the choreography of 'Prairie' reveals an original imagination at work in a new and promising medium. Freda Flier was the Land; Lew Christensen, the Father; Bobbie Howell, the Mother; Janet Reed, the Daughter; and Mr. Loring, Man. Norman Dello Joio's Sinfonietta, which was not written for the ballet, lacks the flavor of the subject matter, but it serves acceptably. The costumes are admirably simple in design and subtle in color.

Lew Christensen, a pillar of strength in the company as a dancer, has surpassed himself as a choreographer in 'Jinx', a marvelously evocative ballet of circus life. Jinx is a Clown whose sinister power casts a spell over the other performers. His only admirer is the Bearded Lady, whom he scorns. When the Girl, a Wire Artist to whom he has made advances, is injured, they beat him to death and give him a funeral. But just as they feel free from his spell, he returns, and the ballet ends with the death of the Girl and the Boy. Jinx dominates the stage, a tragically lonely figure. Mr. Christensen was superb as Jinx and the entire cast gave a spirited performance. Especially noteworthy were Janet Reed as the Girl; Arlene Garver as the Bearded Lady; Freda Flier as the Strong Lady; Joan McCracken and Bettina Dearborn as Equestriennes; Eileen Whitson and Michael Kidd as Wire Artists; and Duane Dishion as the August Clown.

Benjamin Britten's Variations for strings, arranged for two pianos by Colin McPhee, are uncannily right for 'Jinx' and George Bockman's costumes and décor add greatly to the

atmosphere of the piece. There is a weak section towards the close of the ballet, when the performers fall under the spell of Jinx, but the rest of the work is brilliantly successful. With three such completely different ballets as 'Filling Station', 'Charade' and 'Jinx' to his credit, Mr. Christensen is clearly a choreographer to watch.

Mr. Loring's 'City Portrait' is greatly improved in its new version and Janet Reed as the young daughter gives another demonstration of her versatility as a dancer. Henry Brant's score has a biting irony beneath its platitudes which animates the movement on the stage. It can scarcely be said that Mr. Loring has done justice to the wit or the pathos of Scarlatti's music in 'Harlequin for President'. Apart from Michael Kidd's charming performance as Harlequin and the miming of Joan McCracken as an impish citizen, this little work is rather tedious.

In 'Prairie', 'Billy the Kid' and 'Jinx' Mr. Loring has the core of a fine repertoire which he can expand not only through his own efforts but by inviting other choreographers to work for him. The personnel of the company needs strengthening and further rehearsal will be necessary to give professional finish to the performances. Mr. Loring himself, understandably enough, did not dance so well as he has previously. But the Dance Players have made a very welcome step forward in the development of the dance theatre and their return will be cordially awaited by everyone who saw them this time.

Spring Season of Ballets Ends

The Spring season of ballet at the Metropolitan Opera House closed on the evening of April 26 with performances by the Ballet Theatre of 'Russian Soldier', 'Pillar of Fire', 'Pas de Quatre' and 'Bluebeard'. In the afternoon Ian Gibson and Annabelle Lyon appeared in the 'Spectre de la Rose'. The Ballet Russe offered three season premieres on April 18, 'Spectre de la Rose' and 'The New Yorker' in the afternoon and 'Le Beau Danube' in the evening. 'The Afternoon of a Faun' was given on April 19.

Music Builds Morale! Music Must Go On!

Festival of Four Concerts Presented for Student Aid Fund

The first of a series of programs of music by Bach at the Juilliard School of Music for the benefit of the Student Aid Fund, was given in the school auditorium on the evening of April 27. The works presented included Cantata No. 11 ('Ascension Oratorio') the Solo Cantata, 'Strike, O Strike', and 'The Magnificat'. The soloists included in the first work, Margaret Sheridan, soprano; Mary Frances Lehnerts, contralto; Delbert Sterrett, tenor, and Bernard Martin, baritone. Igor Buketoff conducted. Margaret Harshaw, contralto, was soloist, and in the 'Magnificat', Jean Cabbage, soprano; Lodema Legg, mezzo-soprano; Jean Browning, contralto; Delbert Sterrett, tenor; and Eugene Bonham, bass. Albert Stoessel conducted. Constantine Callinicos was at the piano and George Volkel at the organ. The chorus was from the Institute of Musical Art and the orchestra, that of the Juilliard School.

The second program, on the evening of April 29, consisted of the G Minor Fantasy and Fugue for organ, played by Mr. Volkel; the Sonata in E for violin and piano, played by Dorothy Minty and Jerome Rapoport. Three arias with piano accompaniment and instrumental obbligatos were sung by Susanne Fisher, soprano of the Metropolitan Opera. The works given were 'Flocks and Herds May Safely Graze'; 'With Faith Never Failing' and 'Hark now! Soft Strains of Flutes!'. For these, Sergius Kagen was at the piano and the obbligatos were played by Felix Salmond, cello, and Mary Miles, Carolyn Grant and Patricia Powell, flutes. Ernest Hutcheson, president of the school, then played the Chromatic Fantasy and Fugue, and Mr. Salmond the Suite No. 1, in G for unaccompanied cello. The program closed with the Passacaglia and Fugue in C Minor for Organ, played by Mr. Volkel.

The third concert on the evening of April 30, consisted of the D Minor Piano Concerto played by James Friskin; the Sinfonia from the Church Cantata No. 21, for oboe and strings, with Lois Wann as soloist; The E Major Violin Concerto was played by Albert Spalding, and the Triple Piano Concerto by Katherine Bacon, Mr. Hutcheson and Oscar Wagner. The string orchestra was conducted by Albert Stoessel.

'St. John Passion' Given

The final concert on May 2, consisted of 'The Passion According to Saint John' given without cuts and "by forces approximating in number those of Bach's time". Mr. Stoessel conducted, the chorus was that of the Institute of Musical Art, the orchestra that of the Juilliard school, and the soloists from the student body of the school. These were Derna De Pamphilis, soprano; Mary Gayle Dowson, contralto; Richard Manning, tenor (Narrator), and Lloyd Linder, tenor (arias) and Robert Reeves, baritone (Christ). Gregory Ashman was at the cembalo and Mr. Volkel at the organ.

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Our Festivals Continue

INDICATIVE of America's determination to keep the flag of music flying, as it wages a determined all-out war against the enemies of liberty, April and May festivals that have been annual events in the nation's music calendar have been held with the customary success. Others are about to take place and similar success may be predicted for them. America remains music minded. With our entry into the war, there has been, of course, a great expansion in the work of the agencies that are bringing music to the armed forces. But that has not altered the course of the country's main music events. Among these, none are more vital than the Spring Festivals, not only because of the care, the thought, the inspiration and the labor that have gone into them, but because of the way they have entered into the lives, the pleasures, the plans and interests of the great numbers of participants and listeners.

This being its alternate year, the biennial May Festival in Cincinnati is not on the 1942 schedule. But Ann Arbor, Mich., Spartanburg S. C., and Williamsburg, Va., have just held their festivals, reviews of which appear in this issue, along with those of several other such events. The American Music Festival in Rochester, N. Y., has again done a service for the native composer. Across the Canadian line, the Montreal Festival has again included opera in its series of events. As these lines are being printed, the historic Bethlehem Bach Festival is in progress.

Beyond these loom the usual Summer outdoor events, planned on typically expansive American lines. The question as to whether the Hollywood Bowl could be used this year has been settled in the affirmative, so that in spite of military restrictions on the West Coast the concerts that have supplied a model for so many others will have their usual aspect. In New

York, Philadelphia, Chicago, the Berkshires and other localities that have had their Summer orchestral seasons and in Cincinnati, Chautauqua and various places where opera has been favored, the prospect is the usual one of full and valuable programs for the country's ever-growing multitudes of lovers of music. The war has sharpened interest. The tempo is an accelerated one.

Music Week in Wartime

NATIONAL and Inter-American Music Week, May 3-10, gave to music a special emphasis in thousands of cities. Last year, when more than 3,000 communities participated in the annual celebration that has been observed since 1924, the week became an Inter-American observance. This year, this "Good Neighbor" aspect of the celebration has been continued, but the entrance of the United States into the second World War has given music a new part to play for this country and for those who are fighting with it on the fronts of the United Nations.

Each year has had its keynote or slogan. These have served as central ideas and have helped to increase the power of music as a social force. Such keynotes as "Foster Local Music Talent", "Support Group Music Activities" and "Make Good Music Familiar Music" have served a worthy purpose in a world of peace. Now music must play its part in a world at war. So the keynote, "Enrich Home Life Through Music", which had been the preference of local Music Week committees over the country, was put aside until a happier time. In its place, "American Unity Through Music" and "Music Maintains Morale" have been the watchwords.

Music Week this year, as in past years, called into action a wide variety of organizations, including music clubs, women's clubs, parent-teacher associations, patriotic and civic groups, merchants' associations, business men's and professional men's clubs, recreation commissions, youth and rural groups, churches, schools and many others. Included were agencies which have been devoting their time and energies to bringing music and other worthwhile entertainment activities to army encampments and navy and marine bases. There has been the widest recognition of the importance that music must continue to play in the lives both of service men and those who must carry on the civilian labors of the nation. The good work goes on.

Academy Honors Ernest Bloch

THOUGH the medals of deeds in peace may not have for the world the glitter of those bestowed upon heroes in war, the award by the American Academy of Arts and Letters of its gold medal to Ernest Bloch will have the most widespread approval. For it is generally conceded that Bloch stands shoulder to shoulder with the foremost composers of our day, and he is, by choice, an American.

Born in Switzerland and something of a cosmopolite in his career, he has lived much of the time in this country since he first came here in 1916 as conductor for the tour of the dancer Maud Allen. Not only by his noteworthy compositions, but by his teaching in America, he has been a forceful influence, this continuing through the years after 1934 when he was abroad and living in France or Switzerland.

There is no need to call to mind here his many important works, but it will not be

forgotten that it was he who composed the 'America' Symphony that in 1927 won the prize offered by MUSICAL AMERICA for a representative work by a resident composer. Mr. Bloch is in his sixty-second year. His great gifts should yield further fruits in the land in which he has been accorded the distinctive honor of the Academy's award.

Personalities



James Melton and Mrs. Melton at the Connecticut Defense Day Rally in Hartford Where the Tenor Sang at the Special Ceremonies. In the Background Are Members of the Choral Unit with Which Mr. Melton Is Touring U.S.O. Camps

Wallenstein—Once when Alfred Wallenstein was playing under Bruno Walter's leadership, the conductor asked him what his ambition was. The 'cellist answered "To be a conductor." "I hope," replied Mr. Walter, "that you will have no Wallensteins under you!"

Maganini—The setting of Bret Harte's short story, 'Tennessee's Partner' by Quinto Maganini, composed for the American Opera Festival given over WOR, was orchestrated by the composer in two weeks.

Cross—Familiar to all who listen to the Metropolitan Opera's Saturday matinee broadcasts, is Milton Cross who was recently presented with a scroll in recognition of his services by the Metropolitan Opera Association through the Opera Guild.

Maynor—As Dorothy Maynor concluded the first work upon her program while giving a recital at Long Beach, Calif., before an audience of 4,000, air raid sirens wailed. The audience was told to remain seated. Miss Maynor completed her program. Still the All Clear had not sounded. She sang ten extra songs. The All Clear sounded; but the audience applauded until the soprano added four encores.

Hofmann—Fulfilling a recent concert engagement in Shreveport, La., was a difficult job for Josef Hofmann. Sleepers being unavailable, the pianist decided to go from California by air . . . only to find he had to sit up all night! At five a. m., passengers in the plane were told that atmospheric conditions made it necessary for them to land at El Paso and continue by train. The train was so far behind schedule that Mr. Hofmann, instead of arriving the day before his concert in Shreveport, got there only two hours before "curtain time."

MIAMI SYMPHONY ENDS ITS FIFTEENTH SEASON

Bitter Conducts Six Works by Americans—Six Soloists Heard in Season

CORAL GABLES, FLA., May 4.—The fifteenth season of the University of Miami Symphony was of unusual interest. The orchestra played to capacity houses and men in uniform were invited as guests to all the concerts.

John Bitter, the young American conductor for the past two years, included an American work on each of the six programs. The compositions were as follows: 'Dance' from the Suite, 'Gur Amir', by Bertram Shapleigh; 'Decision' by Henry Brant; 'With Humor', from the Symphony Op. 20, Paul Creston; Scherzo from the Afro-American Symphony by William Grant Still; three songs from the 'Gitanjali Suite', by John Alden Carpenter; and Samuel Barber's violin concerto. Assisting artists were Rose Bampton, Nino Martini, Ruggiero Ricci, Ruth Posselt, Guiomar Novaes, and Simon Barer. Three of the programs were repeated in Fort Lauderdale where the concerts are given under the auspices of the Central High School. The Orchestra also gave a children's concert and an extra program with Mary Hughes Call as soloist. Other musical activities of the University of Miami included an orchestra concert with Larry Adler as soloist and a concert by Yehudi Menuhin for the benefit of the Russian War Relief of Greater Miami.

10 BROOKLYN ACADEMY ATTRACTIONS PLANNED

Violinists, Pianists, Singers and Ensemble Events Listed—Opera to Be Presented

BROOKLYN, May 10.—Ten artists and group attractions will take part in next season's Major Concert Series on Tuesday evening at the Brooklyn Academy of Music. Yehudi Menuhin, on Jan. 19, and Efreim Zimbalist, on March 2, will represent the violinists. Pianists are Alec Templeton, who opens the series on Nov. 10, Artur Schnabel, March 20, and Vladimir Horowitz, Jan. 5.

Anne Brown, American soprano, and star of Gershwin's 'Porgy and Bess', has been reengaged to appear on March 16 with the Eva Jessye Choir. Jan Peerce, tenor of the Metropolitan Opera, presents his first recital on Feb. 16.

Among the leading attractions participating will be Carmen Amaya and her Gypsy troupe on Dec. 15; the General Plattoff Cosacks in an all-Russian program, on Feb. 2; and a performance of 'La Traviata' in English on Dec. 1.

Indiana Federation of Music Clubs Meets in Bloomington

BLOOMINGTON, IND., May 4.—The twenty-second annual convention of the Indiana Federation of Music Clubs covered a day's activities on the Campus on April 13. Mrs. Frank W. Gregor, president, presided. Edward Johnson, manager of the Metropolitan Opera Company was the guest speaker at the morning session. Present were the entire membership of the organization. Programs of the various

What They Read Twenty Years Ago

MUSICAL AMERICA for May, 1922



At the Festival in Bournemouth, England: Dan Godfrey, Founder and Music Director (Standing at Back), with (from the Left) Sir Alexander MacKenzie and Dame Ethel Smyth, Composers; Sir Henry Wood, Conductor, and Edward German, Composer



An All-Star Jazz Band Formed by Metropolitan Singers on Their Visit to Atlanta. Lucretia Bori Plays the Cornet, Antonio Scotti the Drum, Rosa Ponselle the Banjo, Léon Rothier the Muted Trombone, and Giovanni Martinelli Gets in a Few "Hot Licks" on the Saxophone

Metropolitan in Atlanta

The Metropolitan's Repertoire for the week visit in Atlanta included 'Ernani' with Ponselle, Martinelli and Danise; 'Carmen' with Easton, Orville Harrold and Mardones; 'Loreley' with Muzio, Gigli; 'The Secret of Suzanne' with Scotti and Bori, and 'Pagliacci' with Muzio, Salazar and De Luca; 'La Traviata' with Galli-Curci, Gigli and De Luca; 'Faust' with Easton, Telva, Harrold and Rothier; 'L'Oracolo' with Scotti, Frances Peralta and Chamlee, and 'L'Amore dei Tre Re' with Bori, Martinelli and Mardones.

1922

How Time Do Fly!

Mengelberg Farewell Combined with Celebration of Eightieth Anniversary of New York Philharmonic. Oratorio Society Assists in Performances of Choral Symphony of Beethoven. Conductor is Center of Lively Demonstrations. Soloists are Inez Barbour, Merle Alcock, Lambert Murphy and Royal Dadmun.

1922

As a Whole, or Singly?

(Advertisement) "The audience was carried off its feet by Mme. Blankety Blank at the Blank Festival."

1922

Quite Worth While

A music memory contest for prizes valued at \$15,000 is being organized by the Detroit 'News'. The first prize will be a grand piano of standard make.

1922

And Radio in Its Infancy!

"Spirit World Has Its Music" Conan Doyle Declares. Famous Author, Now Spiritualist, Is Convinced That Messages Can Be Received from the Dead. Believes That There Is Evidence of Correlation of Music and Color Beyond the Grave.

1922

SOCIETY HAS LUNCHEON

Madrigal Group Meets at St. Regis—Musical Program Offered

The Madrigal Society, of which Marguerite Potter is founder and president, held its annual luncheon at the Hotel St. Regis on April 18. The speakers included Miss Potter, Dr. John Warren Erb, Mildred Dilling and David Mannes.

A musical followed in which Coty Vandermark, soprano, was cordially received for her interpretations of numbers by Bach and Schubert. Hendrik Endt was her accompanist. Vladimir Padwa, pianist, was heartily applauded for his playing of works by Liszt, John Field, Prokofieff, Bach-Busoni, the program concluding with his own 'Estonia Rhapsody'.

Choir Festival Planned in Norfolk

NORFOLK, CONN., May 10.—The second annual Junior Choir Festival of Litchfield County will take place on May 31 in the Music Shed on the estate of the late Mr. and Mrs. Carl Stoeckel at Norfolk. Over 500 children from twenty-five choirs will take part and the program will be conducted by Luther Noss, organist and choir director of Yale University. Each year the festival is dedicated to the memory of Mrs. Stoeckel, who, with her husband, founded the Litchfield County Choral Union and built the Music Shed. Agatha Canfield, organist and choir director of Canaan and Newtown, is the chairman of the festival committee. Leon Bodenmiller, soprano, will

be the soloist and Grigg Fountain, of the Pearl Street Methodist Church, New Haven, the organist.

Detroit Masonic Series Planned

DETROIT, May 5.—The Masonic Temple Association announced the artists who will appear under its sponsorship next year. They are: Sergei Rachmaninoff on Oct. 12; the Philadelphia Orchestra, under Eugene Ormandy on Nov. 3; Plattoff's Don Cossack Chorus (first appearance there) on Dec. 8; Richard Crooks, Jan. 8; The Ballet Russe de Monte Carlo, Feb. 4; Marian Anderson, March 22, and Fritz Kreisler on Oct. 27. The Kreisler concert is not on the regular series. J. D. C.

'Elijah' Presented in York, Pa.

YORK, PA., May 1.—The Zion Lutheran Church presented Mendelssohn's 'Elijah' on March 24 with Reinald Werrenrath in the title part. Adam Hamme was the organist and director and John Sharp sponsored the oratorio performance. Other soloists were Margaret Troutine, Pauline Small, Norma Schaefer, and Marie Lehman.

Cleveland Orchestra Plays in Greensboro, N. C.

GREENSBORO, N. C., May 5.—The Cleveland Orchestra, under Artur Rodzinski, gave two performances on March 26, in Aycock Auditorium, under the auspices of the Civic Music Association of Greensboro. The afternoon program was designed especially for children.

CBS Wins Phi Beta Radio Award

The Columbia Broadcasting System is this year's winner of the annual radio award made by Phi Beta, national professional fraternity of music and speech. The trophy was voted to CBS for the network's broadcasts of the New York Philharmonic Symphony concerts. The award was presented by Rudolph Ganz, pianist, conductor and Phi Beta patron, during the intermission of the season's final Philharmonic-Symphony Sunday afternoon concert on April 19. The award, symbolized by a two-foot trophy and designed by Peterpaul Ott, was accepted for CBS by Deems Taylor, intermission commentator and consultant on music for the network.

Music Builds Morale! Music Must Go On!

ORCHESTRAS: Philharmonic Ends Series; NBC Opens Summer Season

THE regular season of the New York Philharmonic-Symphony was concluded by a concert under the baton of Bruno Walter, and the Beethoven Festival under Toscanini, reviewed elsewhere in this issue, was an outstanding event of the season. The NBC Symphony launched its Summer series with Francisco Mignone conducting the first two concerts. Laszlo Halasz led the Concert Orchestra of New York in two operatic and orchestral programs with soloists. Rudolf Serkin was soloist with the National Orchestral Association under Leon Barzin. Fritz Mahler conducted the Doctors' Orchestra with Joseph Schuster as soloist.

Walter Conducts Last Philharmonic Subscription Concert

New York Philharmonic-Symphony. Bruno Walter conducting. Carnegie Hall, April 19, afternoon:

Second Essay Samuel Barber
Symphony No. 2 in D Brahms
'Siegfried Idyll'; 'The Death of Siegfried' from 'Götterdämmerung'; Prelude to 'Die Meistersinger' ... Wagner

The resounding ovation accorded Mr. Walter by audience and orchestra alike at the conclusion of this last subscription concert of the centennial season was, one hopes, an auger of things to come and a straw in the wind for the directors of the Society when they come to make up the list of preferred conductors for the 101st season.

Barber's new 'Essay' and the



Fritz Mahler

Laszlo Halasz

Brahms Symphony, repeated from the Thursday night concert, again were accorded the masterful readings which are the stamp and seal of Mr. Walter's particular genius. So intimately acquainted is Mr. Walter with all the details of the scores which he presents, and so sure of his own interpretative ideas concerning them, that an extraordinary sense of confidence and ease pervades both orchestra and audience while he is conducting. There is no anxiety about cues, tempos or styles of location, and everything goes smoothly.

That such suavity does not, however, lead to somnolence was amply demonstrated in the Wagner selections. Siegfried's music and the 'Meistersinger' Prelude were delivered with tremendous dramatic impact evolved largely through a kind of deliberateness or absence of hurry which gave time for the big effects to take shape. The redundancies and the lengthiness of the 'Siegfried Idyll' were largely dissipated by the spritely pace which was maintained throughout, and the symphonic proportions which the work

takes on when played by a big orchestra were not permitted to outgrow the essentially cameral nature of Wagner's original conception. In general the orchestra responded as one man to the conductor's directions, although there were several differences of opinion, from time to time, among the wind instruments as to pitch, and, now and again, laggardly attacks. E.

'Don Giovanni' Given in Concert Form

The Concert Orchestra of New York, Laszlo Halasz, conductor, assisted by Margit Bokor, Anne Roselle, Maria Maximovitch, Carlos Alexander, Felix Knight, Gerhard Pechner and Jess Walters. Concert Theatre, April 20, evening:

'The Silken Ladder' (Overture) ... Rossini
'Siegfried Idyll' Wagner
'Don Giovanni' (second act) ... Mozart

At the first of a series of Monday evening concerts the Concert Opera Society of New York, Inc., offered the second act of 'Don Giovanni' tailored to fit the small ensemble and minus stage paraphernalia and movement. It was not a fortunate choice as the Mozart-Da Ponte opus is a visual work. The soloists contributed some good singing, however, and the small audience seemed to enjoy the performance. Mr. Walters, as the Don, distinguished himself, as he did last Fall in the New Opera Company's production of 'Macbeth'. His tones were rich and his phrasing smooth. If there was little sparkle to his Don, this may have been due to the concert form. Mr. Knight sang exceedingly sweetly as Octavio. Mr. Pechner gave a good vocal interpretation of Leporello, and Carlos Alexander a facial character-study as Masetto as well as singing some round tones as the Commendatore. Miss Roselle as Donna Anna, Miss Maximovitch as Elvira and Miss Bokor as Zerlina sang their music acceptably.

Mr. Halasz and his small orchestra played the Mozart score spiritedly, the conductor stepping from the podium to play the piano accompaniments. Less satisfying were the readings of the Rossini Overture and Wagner work which began the program. K.

Serkin Plays with Orchestral Association

National Orchestral Association. Leon Barzin, conductor. Rudolf Serkin, pianist, assisting artist. Carnegie Hall, April 27, evening:

Overture to 'Eurydice' Weber
Piano Concerto No. 5 in E Flat, Op. 73 Beethoven
Symphony No. 5, Op. 47 Shostakovich

To perform Shostakovich's Fifth Symphony as well as they did at this concert is a feather in the cap of the National Orchestral Association and Mr. Barzin. For the playing was not merely exciting because of its enthusiasm, but also because of its musicianship. The young players obviously knew the score very well. Mr. Barzin took the magical passage in repeated chords for strings, which enters soon after the opening section of the first movement, too slowly, but otherwise his tempi were well chosen. The more that one hears and studies this score, the more impressive it becomes. The subtle imagination, the mastery of the orchestra and the originality which took Shostakovich's First Symphony around the world have reached full maturity in the Fifth. This is music of profound meaning as well as of overwhelming brilliance. Side by side with passages of dazzling fireworks are measures of Schubertian simplicity and poignance. One need

not hesitate to apply the epithet great to this music.

Mr. Serkin is one of the few pianists who perform Beethoven in a way which shows that he loves his music and finds great joy in playing it. His performance of the 'Emperor' Concerto abounded in freedom and energy, and there were no empty stretches. Technically his playing was a marvel of strength, clarity and rhythmic certitude, and interpretatively it was filled with a hundred touches of insight. He began the largo a little drily, but he was soon carried along by the eloquence of the music, and the finale was tremendously stirring. The orchestral accompaniment sounded as if all of the rehearsal time had been used for the Symphony, but it was right in spirit if not always in letter. As for the Weber Overture, why doesn't some one take it out and bury it for a few seasons? This was a brilliantly successful concert and the audience recalled the soloist and conductor many times. S.

'Orpheus' Presented at Second Opera Concert

Concert Orchestra of New York, Laszlo Halasz, conductor, assisted by Amy Ellerman, Harriet Henders and Margit Bokor. Concert Theater, April 27, evening:

'Orpheus and Eurydice' Gluck
Symphony No. 2 in B Schubert

The second concert in the series sponsored by the Concert Opera Society of New York, Inc., was an improvement generally over the first, but again the selection of the opera to be presented in concert version did not seem well advised. 'Orpheus' has some magnificent solos, but the choral portions are its backbone. These had to be omitted, naturally, and although the ballet music of the Furies was included, it did not come off well with so small an ensemble.

Miss Henders, though obviously nervous before the few people in the hall, sang Eurydice and the Happy Shade with fine quality and an unusual feeling for the style. Miss Eller-

(Continued on page 29)

Beethoven Festival

(Continued from page 8)

consisted of Florence Kirk, soprano; Edwina Eustis, contralto; Hardesty Johnson, tenor; and Alexander Kipnis, bass. Schiller's Ode was sung in the original German, so much more satisfying than the weak translations utilized in other recent performances. Once more the grandeur of Mr. Toscanini's conception was surpassed only by his control over the forces at his command. The chorus sang gloriously: with clean attacks, brilliant fortissimos and lovely pianissimos. The sopranos were particularly successful with the terrifying high passages.

The soloists were not quite so fortunate, although they too sang heroically. Mr. Kipnis had difficulty with the opening aria and worked hard throughout the Finale to measure up to Mr. Toscanini's requirements. Mr. Johnson essayed the tenor part skillfully and with a great deal of artistry but he found the going hard in many places. Both Miss Kirk and Miss Eustis sang warmly and well but without marked distinction. They all contributed their finest singing in the difficult quartet section near the close.

Mr. Williamson was justly applauded for his work in training the chorus, and the audience stood and shouted its appreciation to Mr. Toscanini at the end of the concert. K.

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For further information address:

ARTHUR H. LARSON, *Secretary-Registrar*

EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

NEWARK OBSERVES MUSIC-MORALE DAY

**Mr. Griffith Honored by 26
Civic and Musical Groups
—4,000 People Attend**

NEWARK, N. J., May 5.—Proclaimed 'Music for Morale Day', by the Mayor of Newark, April 19 witnessed a demonstration of public interest in music that has rarely been experienced here before. 4,000 people, 500 more than the normal capacity of the theater, filled the Mosque by three o'clock, and many were unable to gain admittance. Twenty-six civic and musical organizations banded together to honor Mrs. Parker O. Griffith, leader in musical activities in northern New Jersey and president of the Griffith Music Foundation and the Essex County Symphony Society.

Alexander Brailowsky, pianist; Patricia Travers, violinist, and Robert Weede, baritone, appeared as guest artists, and Dr. John Erskine addressed the audience. A number of famous musicians attended, and messages were received from Lawrence Tibbett, Lily Pons, and Jascha Heifetz. Shortly before the concert began, Marian Anderson, who was in Chicago, called Mrs. Griffith on the telephone and sang to her Schubert's 'Ave Maria'.

Speaking with characteristic modesty, Mrs. Griffith turned attention from her own part in the program to the importance of music in the life of the community. Mrs. Griffith was called from her seat in the auditorium by Mrs. Henry



Handy & Loesser

Prominent in the Observation of 'Music for Morale Day' in Newark Were (From the Left) Robert Weede, Patricia Travers, Mrs. Griffith, Mrs. Henry C. Barkhorn and Dr. John Erskine

Barkhorn, who presented a scroll signed by the organizations sponsoring the afternoon's program.

Stresses Need for Music

Dr. Erskine, who has been heard in this city on several occasions both as lecturer and as piano soloist with a local orchestra, stressed the need for music today. In common with the soloists, Dr. Erskine contributed his services to the program, as did the Stage Employees Local 21, the management of the Mosque Theatre, and all other participants.

The Honorable Vincent J.

Murphy, Mayor of the city of Newark, opened the proceedings, there was an organ prelude by A. A. Albee, the National Anthem was led by Herald A. Jones, with Janet Grimler at the piano, and continuity was written and read by Harry Friedgut, assisted by Harry Mack. Accompanists were Bernard Frank for Miss Travers and Everett Roudebush for Mr. Weede.

Mobilization of New Jersey music lovers for the collection of musical instruments, records and sheet music is taking place under the direction of the Griffith Music Foundation. PHILIP GORDON

MINNEAPOLIS MEN PERFORM MAHLER

**Knowles and Kullman Sing
in 'Song of the Earth'
Under Mitropoulos**

MINNEAPOLIS, MINN., May 2.—The performance of Mahler's 'Song of the Earth' by the Minneapolis Symphony under Dimitri Mitropoulos was an impressive achievement and proved one of the highlights of a season crammed with riches.

Charles Kullman and Lilian Knowles were the two soloists bringing to their work a taste and artistry adapted to every shift of mood. Especially fine was Miss Knowles's handling of the "farewell", where Mahler's poignant message of resigned leavetaking was movingly conveyed. Mr. Mitropoulos's attention to detail, his unerring skill in projecting the pathos and fancy in the crowded score, above all his sympathy and devotion in the cause of a composer whose music he loves, made the performance one of glowing beauty in every bar. The Symphony occupied almost the whole program with only the Harty arrangement of the Handel 'Water Music' as a curtain-raiser.

The final regular concert of the season gave us a miniature Wagner festival, with Rose Bampton singing 'Dich teure Halle'; and the

'Liebestod' from 'Tristan und Isolde'. Her voice proved an eloquent instrument in both excerpts as well as in Gluck's 'Divinités du Styx' and in the encore, 'Du bist der Lenz'.

Mitropoulos's Wagner, despite his disinclination to play him often, has great power and a sense of the heroic. This was as evident in the Prelude and Liebestod of 'Tristan' as in the seething 'Tannhäuser' Bacchanale. As contrast, the Symphony of the evening, Mozart's in E Flat, was neat and orderly classicism, a little on the dry side perhaps, but beautifully constructed.

Gerhard and Levant Play

The last "Twilight" concert of the season brought Ramona Gerhard, one of Minneapolis's outstanding pianists, in the Tchaikovsky B Flat Minor Concerto, which she performed in forceful and brilliant style not lacking nuance and deft management of tone color. This program also offered an exciting version of the Strauss tone poem, 'Don Juan', and the overture to 'Der Freischütz' by Weber.

The annual pension fund concert proved unique. Oscar Levant was imported for the occasion, puzzled his hearers with his own piano Concerto, impressed them with his sharp-phrased performance of the Gershwin 'Rhapsody in Blue' and amused them with a few informal comments and anecdotes at the microphone.

The program offered several other Gershwin items in addition to

the 'Rhapsody', the 'American in Paris', a Suite from 'Porgy and Bess', and two preludes played by Levant as encores. A rather musty curio, Maurer's Concertante for four solo violins and orchestra appeared on the first half of the program, with four members of the violin sections taking part, Karl Scheurer, Alexander Koltun, Jacob Heide- rich and Clarence Schubring.

JOHN K. SHERMAN

PHILADELPHIA PLAYERS END BALTIMORE SERIES

**Ormandy Conducts Bach, Beethoven,
Wagner and Strauss—High
School Forces Heard**

BALTIMORE, May 7.—The Philadelphia Orchestra Eugene Ormandy, conductor, closed its local series of concerts at the Lyric recently before an audience representing the largest subscription list on record. The concert was solid, including the Bach Toccata, the Beethoven Symphony No. 7, Strauss's 'Till Eulenspiegel' and excerpts from 'Tristan'. The excellence of the performances left an indelible impression. With the close of this series mention must be made of the indefatigable efforts to attain public interest in this visiting orchestra made by Elizabeth Ellen Starr as counsellor, and for the labor spent by the Bonney Concert Bureau, as local representatives for subscription listing.

The Western High School Glee Club and Orchestra directed by Lucille Tingle Masson, delighted a

large audience at Maryland Casualty Auditorium on April 19. The program gave representation to Gustav Klenm, local composer, whose "Sing On" served as a concerted work. F. C. B.

Music Builds Morale! Music Must Go On!



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(Continued from page 13)

25 Mr. Ormandy and the orchestra collaborated in:

Overture to 'Der Freischütz'.....Weber
Symphony No. 1, in D flat
Robert J. Farnon
(First performances in the United States)
'The Afternoon of a Faun'.....Debussy
Music from 'Götterdämmerung' Wagner
Siegfried's Death and Funeral Music.
Immolation Scene and Finale

Twenty-four years-old and a native of Toronto, Mr. Farnon journeyed from Canada to attend the performances of his opus and must have been very happy at the exceptionally fine treatment accorded to it by conductor and ensemble and the warm response of the audience. In its four movements the Symphony evidenced an excellent compositional aptitude and keen feeling for interesting instrumentation and orchestral color although there were obvious influences and derivations in matters of style and writing. Structurally the Symphony is artfully put together and the musical substance is melodious and pleasant if somewhat on the lighter side.

With Mr. Ormandy leading and Guy Marriner as commentator, the orchestra concluded a series of three Children's Concerts on April

28. The program included a demonstration of instruments; Mozart's 'Marriage of Figaro' Overture, the Air and Gavotte from Bach's D Major Suite, the Nocturne and Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, the third movement from Tchaikovsky's 'Pathétique' Symphony, and excerpts from Wagner's 'Die Walküre' and 'Die Meistersinger'.

On April 29 Mr. Ormandy directed the final in this season's Concerts for Youth before the usual large and demonstrative audience. Listed by request, Prokofiev's 'Peter and the Wolf' found especial favor, Guy Marriner appearing as the narrator. There were, in addition to other works, the customary "community sing" and encore, the last being the Overture to Korngold's incidental music for Shakespeare's 'Much Ado About Nothing'.

The final concerts of the Orchestra's Academy of Music series on May 1 and 2 featured a "Request Program". Scheduled were:

Symphony No. 1, in C Minor... Brahms
'Romeo and Juliet' Overture..... Tchaikovsky
'Emperor' Waltz Strauss

Soundly ordered and ardently affirmative was the statement of the Symphony. The reading of the 'Romeo and Juliet' music accorded fully with the character of the

work while the Johann Strauss number was delectable.

The concerts had their patriotic overtones in the audiences' singing of 'The Star-Spangled Banner' and 'The Battle Hymn of the Republic' and a spirited performance of Sousa's 'The Stars and Stripes Forever', played as an encore. Also displayed on the stage was a large banner showing a Minute-Man surrounded by stars presented by the U. S. Treasury department in appreciation of a 100 percent enrollment for the purchase of War Bonds. As special guests at the May 2 concert were the members of the recently-formed Philadelphia Navy Band which Mr. Ormandy was instrumental in organizing in cooperation with U. S. Navy officials.

Caston Honored

The season's finale brought special honors for Saul Caston, assistant conductor and principal trumpeter, winner of the first annual monetary award from a fund established by C. Hartman Kuhn for presentation to that musician of the orchestra who "has shown initiative and enterprise of such character as to enhance the standards and reputation of the Philadelphia Orchestra during the season." Mr. Caston received the award from Mr. Ormandy at the May 1 concert, and on May 2, he was called on to rise and accept another demonstrative tribute.

The conductor also made a farewell speech in which he stated that Harl McDonald, manager, had informed him that the orchestra could report its most successful season in fifteen years.

Philadelphia Chamber Simfonietta Gives Children's Concert

PHILADELPHIA, May 10.—The Philadelphia Chamber String Simfonietta, Fabien Sevitzy, conductor, gave its annual children's concert in the ballroom of the Bellevue-Stratford on April 18. The soloists were Norman and René Carol, violinists, in Bach's double concerto in D Minor. Another youthful musician, Frances McCollin, was represented both as composer and conductor of a Minuet. The remainder of the program included three pieces by Corelli and Arcady Dubensky's 'Alphabet'. There was also a community sing. W. E. S.

LA SCALA YEAR CLOSES

Opera Group Ends Season with Performance of 'Traviata'

PHILADELPHIA, May 4.—What was, according to general manager Francesco Pelosi, the Philadelphia La Scala Opera Company's best season in several years, closed with a performance of 'La Traviata' in the Academy of Music on April 30, Gabriele Simeoni conducting. The popularity of the Verdi opera and the casting of Hilde Reggiani as Violetta accounted for a sold-out house.

She proved the outstanding member of the cast. Her vocalism was uniformly pleasing and expressive and her dramatic delineation effective. The Alfredo was Franco Perulli, making his debut with the organization. His singing offered its agreeable moments but as a whole was acceptable rather than exceptional. Giovanni De Surra ap-



Adrian Siegel

CONDUCTOR AND SOLOIST

Eugene Ormandy Congratulates Edward Kilenyi After a Performance of Beethoven's 'Emperor' Concerto Which the Pianist Gave with the Philadelphia Orchestra

peared as the elder Germont and other parts were taken by Mildred Ippolito, Beatrice Altieri, Constanzo Sorvino, Blakeley Ritter, Theodore Bayer, and Walter Stafford. Stage direction was handled by Benjamin Altieri and William Sena was in charge of the ballet.

Philadelphia Music Club Elects

PHILADELPHIA, May 5.—At a recent election of officers by the Philadelphia Music Club, Mrs. Elma Carey Johnson was chosen as president to succeed Lena Blance Jones for the next biennial term. Other officers named were Mrs. C. R. Jefferson and Mrs. Francis H. Wade, vice-presidents; Mrs. Ruth D. Ivins, secretary, and Mrs. Henry E. Abbott, treasurer.

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AFTER A DEBUT

Daniel Saidenberg, Who Conducted the First Concert of His Newly Founded Little Symphony of Denver at the Broadway Theater on April 7, Is Shown after the Performance with Esther Browning, Pianist, Soloist in the Bloch Concerto Grosso, and Mrs. Thomas Patterson Campbell, President of Pro Musica of Denver, Sponsors of the Concert



CONCLUDE SEASON IN SAN FRANCISCO

Plan Ten-Weeks Series of Summer Concerts—Final "Pop" Program Given

SAN FRANCISCO, May 1.—This year, its thirtieth, the San Francisco Symphony ended its season brilliantly and on a joyous note, for once again there will be Summer symphonies, giving the orchestra men employment over a ten-week period with concerts starting June 23 and concluding Aug. 25.

Consequently there was good cause for the joyous program with which the regular season ended. It contained Weber's 'Euryanthe' Overture, Strauss's 'Le Bourgeois Gentilhomme' Suite, excellently played, Ravel's 'Alborada del gracioso' and Brahms's Symphony No. 1, which was given a superb reading. Although Alfred Hertz had passed away a few hours before the concert of April 17, no mention was made of it at the special request of Mrs. Hertz. But at the repetition of the concert on April 18, tribute was paid to the former conductor with the 'Funeral March' from the 'Eroica' Symphony by Beethoven.

Larry Adler Plays Novel Concerto

The San Francisco Symphony had Larry Adler as soloist, doing incredible things on the harmonica at the last "pop" concert before a capacity audience in the War Memorial Opera House on April 14. With Mr. Monteux conducting the orchestra, the soloist offered Vivaldi's Concerto for violin on the harmonica; a highly fascinating concerto written for Mr. Adler by Jean Berger; an adaptation of Ravel's 'Bolero' and encores, including a memorable unaccompanied performance of Lecuona's 'Malagueña'.

With this frankly "pop" concert, Mr. Monteux did the unusual in selecting unhackneyed works. There were three Strauss pieces, but not a sign of the 'Blue Danube' or 'Vienna Woods'. There was a Suite from Gershwin's 'Porgy and Bess', but no 'Rhapsody in Blue'. The Overture to 'Orpheus' was Offenbach's, not Gluck's; and the 'Volga Boat Song' was in Stravinsky's version, without benefit of voices. It seemed neither worse nor better in the new guise. Victor Herbert was represented by a Serenade for strings. The Overture to 'Tannhäuser' and

the Scherzo from the Tchaikovsky 'Pathétique' completed the program. The audience was excited to the point of cheers.

MARJORY M. FISHER

COLUMBIA OPERA VISITS BALTIMORE

Buckley and Martin Conduct Week of Performances—Ballet Appears

BALTIMORE, May 7.—The Columbia Opera Company, Armand Bagarozy, director, gave a week of performances, beginning April 19, at the Maryland Theater, this series marking the eighth consecutive season of the organization. Outstanding members of the casts were Margaret Matzenauer, Alfredo Chigi, Ralph Errolle, Marie Palermo, Lucille Manners, Louise Caselotti, Igor Gorin and Michael Bartlett. Local singers were given opportunity of appearing as guest artists; these included Mary Bowen, Nancy Wehr and William Chalmers. Emerson Buckley conducted with authority. Wolfgang Martin served as guest conductor.

The Ballet Russe de Monte Carlo appeared before a capacity audience at the Lyric on April 24 under the local auspices of the Albaugh Bureau. Brilliant presentations of the Rimsky-Korsakoff 'Caprice Espagnol' and 'Scheherazade' to the choreography of Massine and Fokine, along with the Offenbach 'Gaité Parisienne', entertained the large audience. Tracy Allers conducted effectively.

The Baltimore Music Club, Mrs. Howard M. Kern, president, closed its nineteenth season with a luncheon and concert at the Belvedere Hotel on April 25. Dr. Ernest G. Hesser, director of music in Baltimore Public Schools, spoke on the trends of music in the course of school education. The program began with the singing of the National Anthem, after which Naomi Thomas, contralto, sang a brace of interesting songs, among which was a work in manuscript by Katherine E. Lucke, local composer, which was accorded a warm acknowledgment. James Winship Lewis, pianist, played effectively two Intermezzi of Brahms and Debussy's 'Reflections in the Water'. The Baltimore Music Club Chorus, Franz Bornschein, conducting, with Sarah Stulman Zierler, pianist, and William Maun, solo baritone, gave a vivid interpretation of Taylor's

'The Highwayman'. Jo Mekee Travers was the accompanist for Miss Thomas. The program was arranged by Mrs. F. J. Kuper, Mrs. Paul Ballard, Mrs. Arthur Deute and Mrs. Leo Goldbach.

Gustave Klemm, local composer, was given representation with his composition, 'Let There Be Song', on the program of the Notre Dame College Glee Club at Le Clerc Hall on April 24.

Walton Boyce, pianist, gave a recital in Maryland Casualty Auditorium on April 26.

The Baltimore and Ohio Women's Music Club, Kathryn Gutekunst, conductor, Doris Nigh Zahn, accompanist, assisted by Earl Wright, baritone, and Edward Packham, accompanist, gave a large audience pleasure with the program presented at the Peabody Institute on April 17.

FRANZ BORNSCHEIN

KRUEGER ENDS SERIES

DeLamarter Conducts Philharmonic in Own Symphony

KANSAS CITY, Mo., May 8.—Memorable occasions were the last pair of Kansas City Philharmonic concerts in Music Hall. The orchestra under Karl Krueger was responsive. The 'Fire Bird' Suite of Stravinsky was dramatically played, as was Tchaikovsky's Fifth Symphony.

The composer-conductor Eric DeLamarter, after a two-year absence, was affectionately welcomed and applauded for his thoroughly American Symphony, No. 2 in G Minor, 'After Walt Whitman', which he conducted. Carl Busch's 'Minnehaha's Vision' opened this final program. Extras and 'The Star-Spangled Banner' and 'America' ended the season. B. L.

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New York Concerts

(Continued from page 12)

Baker accompanied on the organ, is one of monumental difficulty in the matter of interpretation and few singers make it sound anything more than an over-long, maudering piece. The Camajani song, having its first performance, was interesting and well done. The audience, a numerous one, applauded with enthusiasm. D.

Bartoks Honored by the I.S.C.M.

The United States Section of the International Society for Contemporary Music gave a reception in honor of Mr. and Mrs. Béla Bartók at the MacDowell Club on the evening of April 24th. The guests that thronged the clubrooms provided a cross-section of the modern-music-minded public and included many distinguished musicians.

The program offered, consisting entirely of Mr. Bartók's compositions, opened with the Second Rhapsody for violin and piano, played by Rudolf Kolisch, violinist, and the composer. This proved to be the most ingratiating composition of the program from the standpoint of intriguing ideas and also as regards compactness of structural development. Mr. Kolisch later again joined Mr. Bartók, this time with Eric Simon, clarinetist, in a set of three 'Contrasts' for violin, clarinet and piano, consisting of a 'Recruiting Dance', 'Relaxation' and a 'Fast Dance'. These pieces are in a rather more extremely modernistic idiom than the Rhapsody and of the three the first is the most stimulating musically, although a well-defined mood is achieved in 'Relaxation'. All of these pieces were played with admirable finish of style and compelling authority.

The middle feature of the program

was a set of four pieces for two pianos, a Serenata, an 'Allegro diabolico', a 'Scena de la pusztá' and 'Per finire', played by the composer and Ditta Pasztory-Bartók. The composer's individual manner of expression is at its best in the thematic material of the first and third of these pieces but in the case of all of them inordinate diffuseness militates against their ultimate effect. The 'Allegro diabolico', incidentally, did not prove to be by any means as diabolical as the composer's earlier 'Allegro barbaro' as usually played. In their playing of these long and exacting numbers Mr. and Mrs. Bartók achieved the best co-ordinated ensemble that they have yet attained in their two-piano playing in this city. There was warm and protracted applause at the end. C.

Gregor Piatigorsky, Cellist

Valentin Pavlovsky, at the piano. Town Hall, April 26, afternoon:

Sonata in A, Op. 69.....Beethoven
Sonata in G Minor, Op. 19.....Rachmaninoff
Three Pieces in Popular Style: 'With Humor', Andante and Allegro Moderato.....Schumann
Allegro Gracioso.....Schubert
Aria.....Stravinsky
Nocturne (posthumous).....Chopin
Gavotte.....Isidor Achron
Largo and Allegro Vivo.....Francoeur

Gregor Piatigorsky made of his second recital here this season a benefit concert for the American-Russian Committee for Medical Aid to the U.S.E.R., and the size of the audience indicated that the beneficiary would profit considerably by his gesture.

The Russian cellist was in top form and lavished the exceptional resources of his consummate art unsparingly upon his widely-ranging program. With Valentin Pavlovsky as an able collaborator, he gave a glowing performance of the Beethoven Sonata while strictly observing the canons of classic style, and then in the Rachmaninoff work he gave free reign to his temperamental response to the various moods of Slavic melancholy, poetic reverie and emotional turbulence in which that essentially Russian work abounds. His tone here, as in the other compositions played, whether in the finest pianissimo or in richly sonorous massiveness, was of unblemished and unforgettable beauty.

Under his magic treatment the somewhat naïve Schumann Pieces in Popular Style became delectable sketches and the Chopin Nocturne, a sensitively molded tone-poem, while the Francoeur Largo and Allegro were played with irresistible charm and grace of style. As for the melodically and rhythmically effective gavotte by Isidor Achron, it was given an auspicious first performance and the composer was called upon by the concert-giver to acknowledge the applause. At the end several extra numbers had to be added and among them was an arrangement of the Paganini 'Campanella'. C.

Emogene Roberson, Contralto (Debut)

Emogene Roberson, Negro contralto, made her New York debut in the Town Hall on the evening of May 4, with Ellmer Zoller as accompanist. Miss Roberson's program began with works by Secchi, Caccini and Handel. A German group by Schubert and Hail followed and one of French and English songs by Debussy, Jacobson, MacDowell and Taylor. The final group was of Spirituals collected and arranged by Emmett Kennedy. H.

Lillian Stephens, Soprano

Lillian Stephens, who has been heard in other New York concert halls, gave her first Town Hall recital on the evening of April 29, with Stuart Ross at the piano. Miss Stephens is the possessor of a natural voice of beautiful quality and she also has budding interpretative ability.

That either endowment has reached its fullest development as yet, cannot be said. The placement of the voice and the general matter of its production were not such as to bring out the best that was in it, and her interpretations were frequently only tentative.

In spite of the fact that the great aria from 'Iphigénie en Tauride' is strong stuff for a lyric voice, Miss Stephens sang it well. Of a group by Brahms, 'Das Mädchen Spricht' was the best. There seemed no reason for the Paderewski songs nor for works by Chausson and Georges. In the final group were songs in English by Powell Weaver, Daniel Wolf and Helen Chase, the latter two in manuscript.

Miss Stephens is promising material and with an improved method of production and greater experience before the public, a definite future would seem to await her. D.

Anna Daube, Soprano

Anna Daube, soprano, was heard in her first New York recital in the Steinway Concert Hall on the evening of April 29, with Viola Peters at the piano. Miss Daube sang with charm of manner and some interpretative ability, displaying a voice of good natural quality though one still needing further schooling. Of the program in four languages the high lights were the aria from 'Iphigénie en Tauride', Grieg's 'With a Water-lily', and a Mexican folk-song arranged by Manney. Rachmaninoff's 'The Soldier's Wife' was also especially well given. An audience which filled the small hall was highly appreciative throughout the program. N.

Nicholas Farley, Tenor

Nicholas Farley, tenor, who has been heard previously in New York, gave a recital in the New York Times Hall, assisted by Elizabeth Blewitt, harpist, and with Kennedy Freeman as accompanist. Mr. Farley specializes in Irish songs although there were works from other localities on his program which was entirely in English. He began with Purcell's 'Passing By', which he followed with two folk-song arrangements. His second group was of Scotch songs and the third by Molloy, Lady Dufferin and two more folk-songs. The final group was by Curran, MacGimsey, O'Hara, and Raye and Jacobs. Miss Blewitt offered works by Palestrina Pinto, Carolan, Crouch, Ball and Francis-Pinto. A large audience was present. H.

New York Mandolin Orchestra

The New York Mandolin Orchestra, Ignace Strasfogel, conductor, gave a concert in the Town Hall on the evening of April 25. The organization is composed of sixty students and non-professional musicians and Mr. Strasfogel is pianist of the Philharmonic-Symphony. The program was an ambitious one. Arrangements of the Fifth Symphony of Beethoven and Mozart's A Major Piano Concerto had been made by Samuel Firstman and Minna Hafter was soloist in the latter work. There were also the Overture to 'The Barber of Seville', Slavonic Dances by Dvorak and the Farandole from Bizet's music to 'L'Arlésienne'. In spite of the fact that the mandolin itself is not the ideal one for the type of music played, the organization gave musicianly and interesting performances of all the works offered. N.

"All Out" Concert Given by American

The "All Out" Concert in the Town Hall on April 27 was given by American-born artists. These included Leslie Frick, mezzo-soprano; Ruggerio Ricci, violinist, and the New Chamber Symphony, Robert Zeller, conductor. The orchestra played the

ASCAP ELECTS TAYLOR

Composer Succeeds Gene Buck as President of Society

Deems Taylor, composer, critic and radio commentator, was elected president of the American Society of Composers, Authors and Publishers on April 24. He succeeds Gene Buck, who had held the office since 1923. A S C A P's board of directors voted to retain Mr. Buck as a consultant at \$25,000 a year for fifteen years. Mr. Taylor will serve without salary.

Other officers elected are: Gustave Schirmer, publisher, and Oscar Hammerstein, 2nd, writer, vice presidents; George W. Meyer, secretary; Max Dreyfus, treasurer; J. J. Bregman, assistant secretary; and Irving Caesar, assistant treasurer.

Overture to 'Don Giovanni'; and Mozart's Symphony No. 35, in D. Miss Frick sang songs by Beethoven, Franck, Bizet, and others, and Spirituals arranged by Burleigh and Reddick. Mr. Ricci played works by Tartini-Kreisler, Beethoven-Auer, Sarasate, Chopin-Milstein and Paganini-Kreisler. Alderson Mowbray was accompanist for Miss Frick and Bernard Frank for Mr. Ricci. Dr. Sigmund Spaeth was master of ceremonies and Russell Wragg, director of the series, which is being given under the auspices of the Auction Committee for the Citizens Committee for the Army and Navy, Inc.

Series of Art Center Concerts Opens

With Walter Damrosch as commentator and as one of the performers, the first of a series of concerts to be held at the American British Art Center was given on the evening of April 19 in connection with an exhibit.

(Continued on page 28)

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Haussermann Work for So- prano and Orchestra Played in Cincinnati

CINCINNATI, May 5.—The pair of concerts which the Cincinnati Symphony Orchestra played in Music Hall on April 24 and 25 closed the 1941-42 season, but they also offered something new in musical literature, a Concerto for voice and orchestra composed by John Haussermann. Cincinnati likes to call Mr. Haussermann its own, for although he was born in Manila, he spent a part of his childhood in nearby New Richmond, O., and studied for a time at the Cincinnati Conservatory of Music.

Eugene Goossens, conductor, deserves much credit for the excellence of the performance and Margot Rebeil, soprano, displayed a voice of good quality. A little more power was desirable at times, but Miss Rebeil knew the work and was at ease at all times. That was a great deal in so difficult a work for the soloist. The word "Ah" is employed throughout, giving little color to the composition and leaving much for the voice to convey. The first movement was a little too long, tending to monotony. The second was of a meditative character and shorter, while the third, a Scherzo, was much more colorful than the others. Again, the fourth movement seemed to be a little on the pedantic side, while the Cadenza seemed unnecessary, since the voice had been displaying its virtuosity throughout the work. The impression the work gave was that of a music lesson of an advanced pupil. This type of composition could be quite interesting and entertaining, however, if the whole work were kept short. This was a world premiere, and the composer, who was present to hear his work, seemed pleased with its reception when he was called to the stage.

Other works on the program were Brahms's Symphony No. 1, the Debussy symphonic sketches, 'The Sea', and Goldmark's Overture, 'In Springtime'. A grand finale to the season was furnished by Mr. Goossens and the orchestra with Sousa's 'Stars and Stripes Forever' with a spotlight playing on the flag. This was greeted by cheers and great waves of applause at its conclusion.

Crooks Welcomed

The program for April 17 and 18 brought Richard Crooks as soloist, and rarely has he been heard to better advantage than at these concerts. His choice of songs was far above the average and he sang them as nearly perfectly as could be. The songs were Gluck's 'O del mio dolce ardor', from 'Paride ed Elena' and Stradella's 'Per Pietà' Duparc's 'Phidyle' and Fourdrain's

Chevauchée cosaque'.

Also on this program was the Sixth Symphony of Shostakovich, a work very much in the modern idiom, yet not so much so as to fail to be interesting. The Rimsky-Korsakoff Overture, 'The Russian Easter', opened the concert and the gay Polka and Fugue from Weinberger's 'Schwanda', closed the program. Ravel's 'Valse Nobles et Sentimentales' were charmingly played.

VALERIA ADLER

MUSIC IN CINCINNATI

Horowitz and Harrell Heard in Re- cital—Martha Graham Dances

CINCINNATI, May 3.—On April 20 Cincinnati had the opportunity of hearing Vladimir Horowitz in piano playing that could hardly be surpassed, each work, each phrase, each note, so perfectly played that one marveled at his ability. He opened with three Sonatas of Scarlatti, each a gem in itself; next Schumann's 'Arabesque', followed by Chopin's Sonata in B flat Minor, beautifully played. The Prokofiev Sonata No. 6 displayed the pianist's impeccable technique. Liszt's 'Sonetto del Petrarca', No. 104, and the Horowitz revision of Liszt's arrangement of Saint-Saëns's 'Danse Macabre' completed his program.

Mack Harrell, bass, was heard for the first time in Cincinnati when he appeared for the concluding program of the current Matinee Musicale Series in the Netherland Plaza recently. The intelligent use which Mr. Harrell made of his voice displayed its beautiful quality and wide range. The program which Mr. Harrell, with the able assistance of Coenraad V. Bos at the piano, offered was one of variety and interest including arias, Lieder and contemporary works.

Martha Graham brought her dance troupe to Emery Auditorium. 'El Penitente', 'Punch and The Judy', and 'Letter to the World' were performed.

V. A.

Dickson and Dudley Complete Joint Recitals

Muriel Dickson, soprano, and John Dudley, tenor, fellow-members of the Metropolitan Opera and formerly leading members of the D'Oyly Carte Opera Company, gave the last of their combination operatic and Gilbert and Sullivan programs this season on April 6 at Akron, O. The concert was held in the music-room on the estate of Mrs. F. A. Seiberling, and was attended by members of the Tuesday Musical Club and their friends.

Navarro to Play in Redlands

Amparo Navarro, pianist, sister of José Iturbi, will give a concert at the Bowl in Redlands, Calif., in August and also will play in Hollywood this Summer. Several orchestral engagements are scheduled for her this coming season.

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PORTLAND COMMUNITY OFFICIALS LAUNCH DRIVE

At a Luncheon When Officers and Executives of the Portland Community Concert Association Met to Launch Their Fund Drive. (Left to Right), Sarah W. Scribner, Vice-President; Mrs. E. Eugene Holt, Jr., General Chairman of the Campaign; Ralph Lycett, Community Concerts Representative; Donald M. Payson, President of the Portland Association; Mrs. Charles P. Carroll, Executive Secretary, and Mary A. Seiders, Luncheon Chairman

PORTLAND, ME., May 10.—An increased membership over the previous year and a larger artist budget for next season were the results of the successful membership campaign staged by the Portland Community Concert Association the week of April 13. All new members of the association were given the privilege of attending the final con-

cert on the current year's series, which brought Rose Bampton and Lansing Hatfield of the Metropolitan Opera Association in a joint recital on April 28. 3,000, including standees, attended. A series of four celebrity concerts are planned for next season: Helen Traubel, the National Symphony, Zino Francescatti and Vladimir Horowitz.

hill conducted. Robert Gay, baritone, was the very successful soloist, displaying a beautiful voice, perfect diction and a fine stage appearance.

Features of the program were the world premiere of Mr. Tuthill's Symphony in C and the first Memphis performance of Howard Hanson's 'Songs from Drum Taps' with the Memphis Symphony Chorus, now enlarged to 130 singers, and Mr. Gay as soloist. The latter was given a brilliant and convincing performance in which the drum section of the orchestra turned in some fine work. The Symphony, mainly in the Dorian mode, was played without pause between its four concentrated movements, all linked together with thematic interrelationship. It began in rather serious vein, but ended more gaily with a Finale built on a rumba rhythm. It was received with much more than polite interest and its composer-conductor was recalled to bow his grateful acknowledgements many times. Mr. Gay was also heard in 'Ombra mai fu' from Handel's 'Xerxes', and Tchaikovsky's 'None But the Lonely Heart', as well as in the important solo role of the 'Ballad for Americans', repeated by request from the repertoire of last season. The Chorus gave a very spirited performance of this work. The orchestra opened the program with Rimsky-Korsakoff's 'Russian Easter Overture' and the string choir was especially successful in Tchaikovsky's Andante Cantabile.

J. C.

Conklin Fills Spring Engagements

Nora Conklin, young Canadian contralto, recently appeared as soloist with the St. Cecilia Club in Town Hall and also before the Canadian Club at the Waldorf-Astoria Hotel. Earlier this Spring she appeared with the Roth Quartet in Miami.

ST. LOUIS LEAGUE BRINGS MILSTEIN

String Quartet Gives Third Coffee Concert—A Cappella Choir Heard

ST. LOUIS, May 7.—The final concert given by the Civic Music League was a recital by Nathan Milstein, violinist, at the Municipal Opera House, recently.

The third coffee Concert by the St. Louis String Quartet was transferred to the Tower Room of Congress Hotel. Baruch Altman was in the place of Irwin Eisenberg as first violin, the latter having been called into the service. The assisting artist was Edward Murphy, first horn player of the St. Louis Symphony, who joined in the Mozart Concertante.

Heifetz Plays

The final presentation of Entertainment, Inc., was a recital by Jascha Heifetz at the Municipal Opera House.

The Guidi-Steindl Quartet gave an excellent concert at the Sheldon memorial Hall, the third of the Ethical Society Series. Bessie Ash and Dorah Minkin, duo-pianists, were the soloists.

The concluding 'Coffee Concert' by the St. Louis String Quartet was held on April 12 in the Tower Room of Congress Hotel. It was a rapturous evening of chamber music of the unhackneyed variety.

Alfred Fremder, pianist, appeared in recital at the Concordia Seminary Auditorium on April 19 as the last of the Lyceum Course attractions. Since his first appearance here some time ago he has grown in power and displayed a flexible and sure technique, as well as a fine precision in his attacks.

HERBERT W. COST

NEW YORK HEARS SAN CARLO OPERA

'Carmen' Opens Series—Two Works Sung in English in First Week

For the fifth time at the Center Theater, Fortune Gallo's San Carlo Opera Company began a brief season of opera on the evening of May 7, opening with Bizet's 'Carmen'. Thereafter, in the first week of the engagement of eleven days, came 'Rigoletto' on May 8, a double bill of 'Secret of Suzanne' and 'Martha' (both in English) on the afternoon of May 9 and 'Aida' that evening. Seven other operas were scheduled for the second week.

This was the first time the company had succeeded an ice spectacle in the theater and it inherited the most generous stage apron of its experience. However, by concentrating their action deep on the stage, the singers contrived to move about in the usual frame. Amplification was required and resulted in some surprising dislocation of orchestral effects, depending on where the listener was seated.

Carlo Peroni conducted all performances and Louis Raybaut was in charge of the stage. The San Carlo

Ballet, with Lydia Arlova and Lucien Prideaux as the leading dancers, made its contribution to most of the performances. Costumes were fresh and attractive and the works were presented with the familiar San Carlo routine.

Kirsten and Conley Debuts

Coe Glade was the Carmen of the opening night. In addition to her vocal, dramatic and costumed attractions she wore sparklers on her eyes. Dorothy Kirsten made a successful New York debut as Micaela, singing and acting well. Sidney Rayner sang effectively as Don José and Mostyn Thomas was big-voiced Escamillo. In other roles were Mary Belle, Dorothy Dickson, Harold Kravitt, Francis Scott, Francesco Curci and Richard Wentworth.

'Rigoletto' on the second evening brought to fresh attention the vital dramatic singing of Ivan Petroff in the title role and presented Eugene Conley for the first time as the Duke. The young tenor was vocally smooth and acceptable. Grace Panvini used her light voice prettily as Gilda. Among others in the cast were Charlotte Bruno as Maddalena and Mr. Wentworth as Monterone.

Wolf-Ferrari's 'Secret of Suzanne', which had not been heard in New York at the hands of a professional company in some time, served well as the first part of the Saturday matinee double bill. Leola Turner and Stefan Kozakevich sang the roles of the Countess and the Count neatly, with Mr. Curci capital as the dumb servant. 'Martha' was given an able and lively performance with Lucille Meusel in the title role, Charlotte Bruno as Nancy, Eugene Conley as Lionel, Mr. Kozakevich as Plunkett, Mr. Wentworth as Mr. Tristan and Mr. Curci as the Sheriff. Miss Meusel and Mr. Conley gave particularly melodious utterance to their airs.

Mobley Lashanya was the Aida of the evening Verdi performance. She was slender and personable in appearance and sang her music with good tone and style. Miss Glade was a somewhat spectacular Amneris and Aroldo Lindi a substantial Radames. Mr. Thomas gave resonant voice to the music of Amonasro. Mr. Kravitt was the High Priest and Mr. Wentworth the King. Louise Warren sang the offstage music of the Priestess and Mr. Curci appeared as the Messenger.

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ORCHESTRA ENDS WINTER SEASON

New Works and Novelties En- liven Final Programs— Two Soloists Heard

CHICAGO, May 9.—As a last stirring fillip, Sousa's march, 'The Stars and Stripes Forever', closed the 1941-42 subscription concert season of the Chicago Symphony, Dr. Frederick Stock, conductor, on April 23, on a program which was repeated on April 24.

As customary, the final subscription concerts were by the orchestra only, but the weeks prior had contained brilliant playing by Yehudi Menuhin on April 14 and again on April 16 and 17. Guiomar Novaes, pianist, played a Concerto in Brazilian forms by Tavares for the first time in Chicago, at the April 9 and 10 concerts.

As a concession to the enthusiasm and genuine appreciation shown by the audience at the final concert, Dr. Stock generously broke the 'no encore' rule by permitting two extras to be played, the 'Liebestod' from 'Tristan' and Sousa's exhilarating march.

Passacaglia and Fugue in C Minor
Symphony No. 1.....Bach
Symphonic Waltz, Op. 8.....Stock
(By Request)
Siegfried's Death Music and 'Brün-
nhilde's Immolation' from 'Twilight
of the Gods'.....Wagner

It was an evening of superlative playing and pleasant informality when Dr. Stock, in one of his inimitable short talks asked Hans Lange, the associate conductor, to come forth and be greeted by the audience. Dr. Stock praised the men of the orchestra, the patrons for their healthy applause all during the fifty-first season. He also asked that the one girl among 106 men, Helen Kotas, first horn player, rise and take a bow.

Esser Awarded Plaque

An engraved plaque was awarded Franz Esser, violinist, celebrating both his seventy-first birthday and his fiftieth year as a member of the orchestra. As a young man he was said to have been solo violinist with such conductors as Von Bülow, Brahms, Bruckner, Weingartner and Strauss. He studied under Joachim. In 1891 he was concertmaster of an orchestra in Basel. Theodore Thomas brought him to Chicago.

The Brahms First was sheer magic, revealing unexpected beauties. Dr. Stock's transcription of the Passacaglia and Fugue in C Minor by Bach set the standard for the evening, with playing of beautiful precision and warm tonal quality. By request, Dr. Stock's Symphonic Waltz was included; its lilting gaiety was captivating. Siegfried's Death Music and 'Brünnhilde's Immolation' held an unearthly beauty. The Liebestod had the same intense grandeur.

Yehudi Menuhin chose Paganini's Concerto No. 1, in D, Op. 6, for this occasion, when he appeared with the orchestra, Dr. Stock conducting, on April 16 and 17.

'Baba-Yaga,' Op. 56.....Liadoff
Symphonie No. 6, Opus 53.....Shostakovich
'The Waltz'.....Ravel
Concerto for Violin.....Paganini

Its many difficult passages and

Chicago

By CHARLES QUINT and RUTH BARRY

tricky patterns, were essayed with ease by Mr. Menuhin. He played the cadenza at the end of the first movement with uncanny virtuosity. Dr. Stock and the orchestra gave Mr. Menuhin the superb cooperation that always enhances the exceptional playing of a gifted artist. The Shostakovich Symphony was vividly interpreted.

Mr. Menuhin was also soloist for the last Tuesday afternoon concert, playing Brahms's D Major Concerto with the Orchestra, Dr. Stock conducting, on April 14.

Symphony in D (K. 504).....Mozart
Symphonie No. 6, Op. 53.....Shostakovich
Concerto for Violin in D.....Brahms

The Brahms Concerto had a stimulating quality, Mr. Menuhin's tone and phrasing were of outstanding caliber. The orchestra gave splendid support and Dr. Stock and the soloist seemed in complete accord throughout.

The Shostakovich Sixth Symphony, which was heard again at the April 16 and 17 concerts, was received with sustained applause. It was a welcome addition to the repertoire and the orchestra played it compellingly. The delicate beauty of the Mozart delighted with the imaginative restraint of Dr. Stock's interpretation.

The subscription concerts on April 9 and 10, besides having the Brazilian pianist, Guiomar Novaes, included the first performance of Henriot Levy's twenty-four Variations on an Original Theme.

Concerto No. 4 in G.....Bach
Twenty-four Variations on an Original
Theme.....Levy
(First performance)
Symphony No. 5.....Beethoven
Concerto in Brazilian Forms.....Tavares
(First performance in Chicago)

The freshness and sweep of Hekel Tavares's Concerto, so beautifully played by Madame Novaes, was welcomed with real affection at its first performance. Madame Novaes's interpretation evoked its full measure of expressive feeling.

Mr. Levy's Variations, heard for the first time, had pungent humor, sly wit and musical sturdiness. It was worthwhile music, written by a man who knows his medium thoroughly.

An epochal interpretation of Beethoven's Fifth Symphony, gave new value and luster to a score seemingly familiar enough to be proof against surprise. Dr. Stock's reading contained greater majesty and dignity than ever and the orchestra played inspiringly. The Bach had a delightful simplicity.

Q.

VOCAL ENSEMBLES OFFER PROGRAMS

Paulist Choristers Sing New Motet by Sowerby—Re- citalists Active

CHICAGO, May 5.—The Marshall Field and Company Choral Society, led by Edgar Nelson, gave its thirty-sixth annual concert in Orchestra Hall on April 15, with José Iturbi, pianist, as guest artist. Accompanists were Grace T. Fredenhagen and Robert Yale Smith, pianists, and Stanley Martin, organist.

The Augustana choir of Rock Island, Ill., appeared in Orchestra Hall on April 17, Henry Veld, conducting. On April 19, the Glee Club of the School of the Art Institute, Charles Fabens Kelley, conductor, gave a concert in Blackstone Hall, appearing again in the same hall on April 22. On the same afternoon the Westervelt Vocal Ensemble with Carl Sturm, tenor, conducted by Louise St. John Westervelt, was heard at the Cordon Club. The Glee Club of the Chicago Association of Commerce, with Maria Kurenko, soprano, soloist, conducted by Herbert E. Hyde, gave a concert in Orchestra Hall on April 22. The Illinois Bell Telephone Chorus, Hugh Dickerson, conductor, gave a concert in Curtiss Hall.

Northwestern University's glee clubs, symphony and dance group presented an interesting program in Cahn auditorium of Scott Hall, Evanston, on April 22. On April 24, the Chicago Christian High School and Alumni A Cappella

Choirs, James Baar, conductor, gave a concert in Orchestra Hall. On April 26, the Paulist Choristers of Chicago, Father Eugene O'Malley, conductor, gave a concert in Orchestra Hall. For rarefied a cappella singing, it would be difficult to find another organization who could impart the full flavor of the Sixteenth and Seventeenth Century music, as exemplified by this chorus containing small boys as well as men of mature years. The program throughout contained music of difficult texture, but at no point did the voices sag or carry any hint of weariness. A special motet 'Tu Es Vas Electionis', composed by Leo Sowerby and performed for the first time on Sunday afternoon was sung with consummate ease and finish.

The Chicago Singverein, Theodore Lams, director, ended its thirty-second season with a concert on the same afternoon at the Germania Club, with Freda Draper, contralto, as soloist. The seventieth anniversary concert of the Catholic Casino of Chicago Male Chorus, Adalbert Huguelet, conductor, with Virginia Haskins, soprano, soloist, was held in the Civic Theater on April 26. Rudolph Ganz, pianist, composer, conductor and president of the Chicago Musical College, was the guest speaker at the annual Spring luncheon of Iota Alpha chapter of Mu Phi Epsilon, national music honor sorority at the Cordon Club on April 22.

Marjorie Maulsby, pianist, was the winner of the Society of American Musicians young artists contest held in Kimball Hall on April 14, it was announced by Bertha Ott. The New Music Group offered Jacques de Menasse, composer-pianist, and Louis Krasner,

violinist, in its Fullerton Hall concert on April 8. On the same evening Alice Regina Blengsli, pianist, appeared under the auspices of Charline Marmein's Young American Artists Series in Curtiss Hall,

(Continued on page 27)

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CAPITAL ASSURED OF SUMMER SERIES

National Symphony to Give Longer Season of Con- certs at Watergate

WASHINGTON, D. C., May 4.—For several months there has been some doubt as to whether Park Service officials would encourage large crowds at outdoor concerts in wartime. Now the doubt has been emphatically dissolved. The National Symphony, for one, will not only present a Summer series at the Watergate, but that series will be enlarged.

Beginning June 18, eighteen concerts will be played consecutively, more than the orchestra has ever performed at the picturesque Lincoln Memorial site. They will be given on Sunday, Wednesday, and Friday nights for six weeks. J. P. Hayes, manager, feels Washington's increased population more than jus-

tifies this expansion. The concerts are opening earlier than in past years as a result of a careful analysis of weather records. They showed the danger of the orchestra's being rained out is less in June than in August. The Capital's temperamental weather has long been a worry to Summer music impresarios.

The playing of these concerts is, of course, contingent on the success of the National Symphony's present campaign for the sustaining fund. That campaign, which opened April 15, was short of its announced goal of \$114,000 on the day originally scheduled for its close, April 27. On that date, \$72,240 had been contributed, 63.4 of the goal. Less than 3,000 of last year's contributors had been heard from. To have time to reach them all, the campaign was extended to May 6. The day that extension began Mrs. Franklin D. Roosevelt made a strong public statement urging support of the local organization.

AUDREY WALZ

Memories of Weingartner

(Continued from page 6)

different 'Fidelio', for instance, in which he claimed to be faithful to the "original intentions" of Beethoven, omitting the Overture in E and the 'Leonore' No. 3 (which Mahler had played) and opening with the 'Leonore' No. 2.

In the first months of 1908 he had no works at all by Mozart performed, because the Mozart productions of Mahler and Alfred Roller, which were unusual for their time, displeased him. He added many, and not always happy, touches to the 'Walküre' production. This gave rise to considerable discontent and in the case of the 'Walküre' production it burst into a theatrical scandal, with arrests and similar occurrences. This affair also caused polemics in the newspapers, with Weingartner, a born writer, speaking mostly through the *Neue Freie Presse*, while the critic of the paper, Dr. Julius Korngold, answered with due circumspection, for a court opera director in those days was a powerful man.

Although at that time I was not writing for any Vienna paper, I was a contributor to several widely read newspapers and periodicals abroad, and at the suggestion of Hermann Bahr I wrote a polemic pamphlet, mainly about the history of Mahler's ten years and his productions, but also about Weingartner's rather unfortunate beginnings. It aroused considerable excitement, and a reply was published. In those days, people had time and enthusiastic interest for such things.

Service to Berlioz

In his second year, and in the beginning of his third—Weingartner's first period as director only lasted that long—he was much more successful. Especially fine was his revival of 'Benvenuto Cellini' by Berlioz, for whom, as for Liszt, he had worked everywhere. On the other hand, he was very unhappy when the court theatre officials wanted 'Elektra' performed. He could not oppose their wish, but he did not conduct the work himself.

In 1911 Weingartner left the opera, but he retained the direction of the Philharmonic Concerts in Vienna until 1927. He conducted Brahms, to whom he had been converted in Vienna, but he displayed little interest in Bruckner and Mahler and none at all in the modern music of that time, against which he strove in articles and public addresses. As a result of his attitude,

much was left for others to do, as far as arranging programs for the orchestra concerts which he did not conduct, was concerned.

Although Weingartner accepted engagements in the Old and New World in the subsequent years, Vienna always retained the place of honor in his heart. The first volume of his memoirs appeared there after the war, with an extensive apology for his career as director of the opera. After the war, he also became director of the Vienna Volksoper, the second opera of Vienna (which was supported through private funds). He raised the level of performances beyond a doubt, especially when he conducted himself. But he was away much of the time, like most European artists in those days, touring in countries which paid in good cash, while Vienna was being ruined by the inflation.

After the death of Franz Schalk and an era under Clemens Krauss (who left when he was accused, justly or unjustly, of too great sympathy with the Nazis), the Vienna State Opera needed a new director and Furtwängler was approached. To the general astonishment, however, Weingartner, who had long since left Vienna, was made director. It was the first time in the history of the Vienna Opera that a former director was recalled, and after a quarter of a century, too. It was expected that I would react strongly against the directorate of Weingartner, since I had long been a music critic in Vienna and not averse to controversy. But I had learned to see Weingartner from the other side, in the meantime, and had studied him more closely as a figure in relation to his era. Furthermore, I felt the obligation to protect Austrian institutions against the threat of the Nazis. And so peace was declared and honorably kept on both sides, although this did not mean that I gave up my right to criticize. I could approve with clear conscience, for example, the attempts of Carmen Studer, Weingartner's fifth wife, to revive the original version of the opera comique 'Carmen' and to obtain a new translation into German.

But Weingartner remained director only a little over a year. It was scarcely a productive period. He attempted to rehabilitate his old conceptions of 'Fidelio'. When he left Vienna, to which he was to return only as guest conductor, he was seventy-three. His opposition to Nazism was a serious matter, for the Nazis were al-

ways reproaching him for the fact that three of his five wives were of Jewish descent. A Nazi music lexicon even called Weingartner himself a Jew. Weingartner settled on his Swiss property with his wife's parents. His father-in-law was one of the highest judges in Switzerland, a native of Winterthur, where Weingartner died. In 1939 I had the opportunity of talking with Weingartner once again for the last time. He had saved his library and belongings from Vienna, but the Nazis refused to continue his pension.

Obituary



Emil von Sauer

VIENNA, April 30.—Emil von Sauer, one of the most eminent pianists from 1881 until his retirement in the twenties, and an important teacher of piano, died here yesterday following a heart attack. He had been a pupil of Nicolas Rubinstein in his boyhood and later of Liszt, being one of the few remaining pupils of the latter. He made two American tours, the first in 1899, and the second in 1908. He was seventy-nine years old.

Born in Hamburg, Oct. 8, 1862, his mother, who was the daughter of a Scotch painter, began to teach him piano when he was five years old. Nine years later, he was heard by Anton Rubinstein, who recommended him to his brother, Nicolas, and after leaving school he was sent to Rubinstein in Moscow and studied with him for two years and later at the Moscow Conservatory for one year under Deppe. He made his debut in Hamburg in 1881 with such success that he played in many of the larger German cities directly after, and in England the following year. In 1883 he toured Spain and Italy.

Following this tour he retired for a year of study with Liszt in Weimar. His Berlin debut was made at the Singakademie on Jan. 13, 1885, in the presence of the Imperial family, after which he continued to tour Europe. He became a resident of Vienna in 1901. His American debut was made at the Metropolitan Opera House in 1899, and he returned to this country for another tour in 1908. After living elsewhere from 1907 to 1914, he settled finally in Vienna in the latter year, becoming head of the piano department of the Meisterschule für Klavierspiel, where he had taught from 1901. He was made a hereditary knight and permitted to use "von" before his family name by the Austrian government in 1917. He retired from the professorship in 1922, but continued to give occasional recitals.

Sauer was the recipient of numerous honors and decorations from various

governments. The Legion of Honor was bestowed upon him in 1917. He published an autobiography 'Meine Welt', in 1901, and besides composing two concertos for the piano, a suite, thirty-three etudes and smaller piano pieces, he wrote 'Hymn Bulgare' for chorus and orchestra and made arrangements of numerous piano works. He was married and was the father of nine children.

Francis E. Regal

SPRINGFIELD, MASS., May 1.—Francis E. Regal, associate editor of *The Republican*, and for the past fifty years its music critic, died on April 10 at West Springfield. He was seventy-five years old. Born in Ashtabula, Ohio, Oct. 8, 1865, he graduated from Oberlin College in 1887, after serving as librarian at the conservatory. He was a proficient cellist.

He became music critic of *The Republican* in 1892, and covered all Western Massachusetts musical affairs for a half century. J. D. D.

Enid Hellman

Enid Hellman, concert and radio singer, died in hospital of pneumonia on April 2. She was a native of Milwaukee and had been soloist with the Wisconsin Symphony before coming to the East. She won a Juilliard Fellowship in 1939.

Harry W. Beatty

CHICAGO, May 3.—Harry W. Beatty, for twenty years technical director of the Chicago Opera, died at his home here on April 29. He was sixty years old. His wife, Helen Beatty, a former singer, survives him.

HERTZ ESTATE LEFT TO CAUSE OF MUSIC

Most of \$200,000 Will Be Used for Musical Purposes at University of California

SAN FRANCISCO, May 10.—The estate of the late Alfred Hertz, orchestral conductor, who died here on April 17, has been estimated as being in excess of \$200,000.

Under terms of the will, except for certain incidental bequests, Mrs. Lilly Hertz, the conductor's widow, is to receive income from the estate for life. To a friend, Leslie Hodge, he left his valuable music library.

Residue of the estate is to be held in trust and upon death of Mrs. Hertz, the sum of \$2,000 is to be given the Community Chest and the balance to regents of the University of California.

In his will, Hertz authorizes university regents to use fifty per cent of the principal of the estate, if they so desire, for erection of a building in San Francisco or on the Berkeley campus, or to contribute to erection of such a building devoted entirely to music. The will provides that the building must be known as the Alfred Hertz Memorial Hall of Music.

All income from the trust, the will goes on, is to be used for Alfred Hertz Memorial scholarships for persons "who have manifested unusual talent in music and who show bona fide intent to devote their lives to music, without regard to race, sex or creed."

"It is my intent," the conductor set forth, "that these persons shall be enabled to study either in the United States or elsewhere. I have in mind particularly that some holders of these scholarships will be permitted to study under the greatest living masters throughout the world."

"I particularly urge that, in the granting of these scholarships, an effort be made to find and develop true genius in the art of music."

"I do not desire that any of the income from this trust be used to foster mediocrity."

Chicago

(Continued from page 25)

Devi-Dja and her Bali and Java Dancers drew a sold-out house in their only Chicago recital this season when they occupied the Civic Theater on April 12. On April 13 Vladimir Horowitz, pianist, gave his second Chicago recital of the season in Orchestra Hall. Gertrude Gresens, mezzo-soprano, sang in Kimball Hall on April 15.

Montlack Makes Debut

Edith Montlack, pianist, gave her debut recital at the Civic Theater on April 19, with well-earned success. Her program included classic and romantic compositions interpreted with clarity and distinction. On the same afternoon Louise Meisner, pianist, was heard in Orchestra Hall.

On April 26, Fern Hammers, contralto, was heard in Kimball Hall. Frances Allis and her dance group with Helen Espie as commentator, gave 'And So I Danced' at the Goodman Theater on Sunday afternoon. Katherine Hart was the accompanist. Lyon and Healy celebrated its first anniversary on April 30, with a cocktail party at which Maurice Evans and Judith Anderson were the guests of honor. Q

Ada Belle Files, contralto, gave a costume recital before the Cordon Club in Chicago on May 4. She was assisted by Doris Briggs, harpist. M.

CELLISTS APPEAR UNDER SOLOMON

Sturm and Slebos Soloists With Illinois Symphony at Recent Concerts

CHICAGO, May 7.—Harry Sturm, resident 'cellist, appeared with the Illinois Symphony on April 13 at the Eighth Street Theater in the first local performance of Villa-Lobos's Concerto for 'cello and orchestra, Op. 50. With Izler Solomon conducting, orchestra and soloist played with vigor and understanding. Mr. Sturm's performance was marked by a mellow tone, firm bowing, and an aggressive quality that suited the character of the music well.

The concert opened with Albert Noelte's Prologue to a Romantic Drama, a deeply felt piece of music whose evocative power increases upon closer acquaintance. Dr. Noelte, who is a member of the faculty of Northwestern University School of Music, composed the work for the Golden Jubilee Season of the Chicago Symphony, celebrated last year. The program also held Chausson's Symphony and two 'Chassidic Dances' by the young Chicago composer, Leon Stein.

The 'cello was again prominent at the concert of April 27 when Jenska Slebos, first 'cellist of the orchestra, was soloist. In two highly contrasting compositions, Boccherini's Concerto in B Flat, Op. 34, and Ernest Bloch's 'Voice

in the Wilderness', Miss Slebos revealed many musicianly qualities. Her playing was quietly poised, with thoughtfully conceived nuances and colorings, and was technically sound. The Bloch work, with its strong racial feeling and its rare beauty impressed the audience deeply, for Mr. Solomon conducted with a persuasiveness that made the music vivid and appealing. The concert opened with a sprightly performance of Haydn's 'Military' Symphony and closed with excerpts from Mussorgsky's 'Boris Godunoff. B.

José Echaniz proved a magnetic guest conductor on April 20, when he appeared with the Illinois Symphony at the Eighth Street Theater. The soloist was Philip Warner, Chicago pianist, who introduced his own Concerto for piano and orchestra. This work had a pervasive charm and individuality.

In the Sibelius Symphony in D Mr. Echaniz revealed an emotional power and imaginative insight. The orchestra responded with alertness and understanding. Amadeo Roldan's ballet suite, 'La Rebambaramba', and Toch's Overture, 'Pinocchio' were also played. Q.

CLEVELAND SENDS PRESENT TO HITLER

Wagner Overture Broadcast—His Granddaughter Gives Talk on Program

CLEVELAND, O., May 8.—The final pair of concerts of the Cleveland Orchestra on April 16 and 18 brought the 'Rule, Britannia' Overture by Wagner, concerning which Dr. Rodzinski made one of his rare speeches, giving a little of its background. At the final broadcast concert of the series the work was relayed by the BBC to Germany as a special offering to Hitler from the "land of the free" on Saturday afternoon. Friedelind Wagner, granddaughter of the composer, now in America, gave a talk in which she remarked that the work to Wagner "represented the spirit of the British people."

Beethoven's Third Symphony, Tansman's 'Rhapsodie Polonaise' and the Sousa March 'The Stars and Stripes Forever', also were heard at the final concerts. The grand finale of the evening came when eighty members of John Adams High School marched on the stage and joined with the orchestra in

CONDUCTOR ARRIVES IN THE SOUTH

Artur Rodzinski (Left), Conductor of the Cleveland Orchestra, and Mrs. Rodzinski Alight from the "Chattanooga Choo-choo" at Bristol, Tex., and are greeted by Thomas P. Johnson, President of the Bristol Community Concert Association



the Sousa work magnificently played. The audience rose to its feet as a huge American flag was lowered from the ceiling of the stage, illuminated by a spotlight.

Young Players Welcomed

On April 19 the Cleveland Children's Orchestra, conducted by Hyman Goldin, a group of fifty youngsters aged nine to sixteen, gave a program at Baldwin-Wallace College. A delightful program was also given on April 29 in The First Baptist Church school auditorium as a feature of the Cleveland Orchestra campaign by the children. WILMA HUNING

MAYOR KELLY ASKS MUSIC FOR MORALE

Its Contributions Discussed at Conferences—Plan Pageant for June

CHICAGO, May 6.—In recognition of the need of music at the present time, Mayor Edward F. Kelly in a proclamation urged "all musicians and musical groups to enlist and become an integral part of our civilian defense organizations to assist in every way possible so that music will become a vital element in the success of all activities."

Music's contribution to community morale was discussed at conferences on April 8 and 10 at the headquarters of the Chicago Metropolitan Area of Civilian Defense. The sessions were in charge of Dean Leon Green of Northwestern University Law School and director of civilian morale in the Civilian Defense organization.

Noted Guests Speak

Among the speakers at the conferences were Dr. Frederick Stock, conductor of the Chicago Symphony; Harold S. Bailey and Albert Goldberg of the Illinois WPA Music Project; Alfred G. Hackett, representing James Petrillo, president of the American Federation of Musicians; Helen Howe, of the Board of Education; Cecil Smith, music and drama critic of The Chicago Tribune and executive secretary of the department of music at the University of Chicago; Dr. Rudolph Ganz, president of the Chicago Musical College and James A. Mundy, choral director. Q.

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New York Concerts

(Continued from page 22)

tion of drawings by the late Artur Halmi, distinguished Hungarian painter. The proceeds of these concerts will be used for the benefit of contemporary American and British artists. Dr. Damrosch in an introductory speech paid tribute to Mr. Halmi. Winifred Heidt, mezzo-soprano, sang 'Una voce poco fa' from Rossini's 'Barber of Seville' and Annabel Comfort's 'Nocturne', with James Quillian at the piano. Dr. Damrosch accompanied her in a performance of his setting of Kipling's 'The Looking Glass'. Gyorgy Sandor, pianist, played Liszt's 'Funerailles', Mendelssohn's 'Trumpeter' Scherzo and Rachmaninoff's Prelude in G Minor. And Hugh Thompson, baritone, completed the program with two English songs with Mrs. Thompson at the piano, and an excerpt from Dr. Damrosch's 'Cyrano de Bergerac' with the composer accompanying. Mr. Thompson added an encore. All of the performers were cordially received. R.

Grace Castagnetta, Pianist

Town Hall, April 28, evening:

Partita in C Minor.....Bach
Sonata in D Major (K. 576).....Mozart
Barcarolle, Op. 60; Mazurkas in D, Op. 33, No. 1 and in B Minor, Op. 33, No. 4; Scherzo in B Minor, Op. 20

Chopin
Group of Improvisations on themes suggested by the audience.

'The Rails'.....Dechevov
Miniatures: 'Tanguinho', 'Canto de Negros' and 'O pregao'.....Vianna
'Islamey'.....Balakirev

Miss Castagnetta proved herself not only an alert musician but a highly original program-maker as well on this occasion. Nothing is so mortuary as the average piano recital with its familiar round of classics and a doubtful group of familiar moderns.



Grace Castagnetta Gena Branscombe

But Miss Castagnetta utilized her gift for improvisation to inject novelty and vitality into the evening. After her Chopin group, Howard Petrie went to the stage and requested the audience to suggest themes on which she would improvise. If Mr. Petrie was a bit disconcerted by the proposal of 'Blues in the Night', Miss Castagnetta was certainly not, for she proceeded to develop it into a romantic little piece of considerable atmosphere. Other themes which she accepted were the opening motive of Beethoven's Fifth Symphony, 'La Ci Darem la mano' from Mozart's 'Don Giovanni', 'Yankee Doodle' and 'O Susannah'.

Although the improvisations were brief, they were ingenious, and the audience obviously enjoyed them. Let us hope that other recitalists who have a gift for improvisation will follow Miss Castagnetta's example. In jazz playing, of course, there is constant improvisation of the most brilliant sort. Why should the so-called "serious" musicians (discouraging epithet that it is) neglect so vital a side of their art? It was in the latter half of the evening that Miss Castagnetta was in full stride, though the Bach and Mozart music was clearly and intelligently played. The Chopin Mazurkas were sensitively interpreted, and the Scherzo in B Minor had swiftness if not much weight. The Dechevov work indicated that the Russian railroads must be thriving. The audience heard the President's speech during the intermission. S.

Atty van den Berg Gives Dance Recital

Atty van den Berg gave a dance recital at the Carnegie Chamber Music Hall on the evening of April 22 before a sizeable and enthusiastic audience. Miss van den Berg was formerly a leading dancer with the Jooss Ballet and her dances revealed a resourceful technique and finish of style. The program was miscellaneous in character, ranging from dances in classical forms with music by Bach, to works of a more modern cast, to music by Gershwin and Shostakovich. Among the themes were 'City Life', 'Prodigal Daughter', 'The Jolly Maiden and the Hag', to music by Peter Warlock, and 'Victory', to music by Stefan Wolpe. Simon Sadoff was the accompanist. R.

Branscombe Choral Is Heard

The Branscombe Choral gave a concert in Town Hall on the evening of May 5 with Gena Branscombe conducting and with Arthur Kent, baritone of the Metropolitan Opera and now a lieutenant in the Army, as soloist. On the program of the chorus were novelties, including Annabel Morris Buchanan's arrangement of the folk song, 'At the Foot of Yonder Mountain'; Miss Branscombe's 'Prayer for Song'; Valentina Ramm's 'Spring on the Steppes'; Margaret Starr McLain's 'The Maid of Orleans'; and Hindemith's 'A Song for Music'.

Also performed were compositions by Koechlin, Dvorak, Sullivan, Festa and Backer-Grodahl; folk songs; and A. Walter Kramer's arrangement of Hugo Wolf's 'Song of Weyla'. Mr. Kent sang Monteverde's 'Mortal Cosa

Io'; De Koven's 'Armorer's Song'; Debussy's 'Mandoline'; 'Avant de quitter ces lieux' from Gounod's 'Faust'; Tchaikovsky's 'Pilgrim's Song'; Buzzi-Peccia's 'Come Buy'; Rosse's 'Refractory Monk'; and Taylor's 'Captain Stratton's Fancy'. Louise McDowell was accompanist for the Choral and Stuart Ross for Mr. Kent. R.

Maria Kant, Contralto (Debut)

Maria Kant, contralto, gave her first New York recital in the Carnegie Music Hall on the afternoon of April 28. Her program opened with Bach's 'Gelobet sei der Herr, mein Gott', Pasquini's 'Verdi trionchi' and Handel's 'Süsse Stille, sanfte Quelle', with Lois Wann playing the English horn obbligato. A group of Seventeenth Century English songs followed. Miss Kant completed the recital with five songs from Schubert's 'Winterreise', works by Chausson, Milhaud, Poulenc and arrangements by Berger of old French airs. Her singing was breathy and tones were not always properly focussed, but as the recital progressed she gained in assurance. Miss Kant sang with musical taste and intelligence. Paul Ulanowsky's accompaniments were admirable, as was the playing of Miss Wann. R.

Sidor Belarsky, Bass

Sidor Belarsky, basso cantante, chose an all-Russian program of interesting contrast for his recital in Town Hall on the evening of April 26. Mr. Belarsky is a versatile interpreter, and his performances were both sincere and musically satisfying. The program included an aria from Glinka's 'Ruslan and Ludmilla'; Tchaikovsky's 'Corals'; Sachnovsky's 'Songs of the Boyar'; Taneiev's 'Birth of the Harp'; Gretchaninoff's 'The Prisoner'; an aria from Dargomyzhsky's 'Rusalka'; 'The West Is Fading', by Rimsky-Korsakoff; Rech-kooninoff's 'Goslyar'; Mussorgsky's 'To the Little Star' and 'The Commander'; Davidenko's 'Mother'; Prokofiev's 'My Country Is Growing'; a song from Zhelobinsky's 'The Mother'; Shostakovich's 'Morning Light'; Colas Brugnon's Song from Kabalevsky's 'Master of Clamecy'; and folk songs arranged by Stavitsky, Bogatyreff, Steinberg and Olenin. To vocal resonance and richness of tone Mr. Belarsky added an imaginative insight which caught the spirit of each song as a separate entity. The accompaniments of Ivan Basilevsky contributed to the excellence of the recital. U.

Stella Halpern, Pianist

Stella Halpern, pianist, gave a recital in the Carnegie Chamber Hall on the evening of April 30. Her program listed the Organ Prelude and Fugue in G Minor by Bach arranged by Szanto; Mozart's Sonata in F; Beethoven's Sonata in C, Op. 53; Ravel's Sonatine; Mana-Zucca's 'Blue Pacific' and 'La Morenita' from 'My Musical Calendar', and Chopin's Scherzo in B Minor. Miss Halpern's playing was fluent and tasteful if not of great interpretative depth. The audience was cordial. J.

Alexander Vilalta, Pianist (Debut)

Alexander Vilalta, Spanish pianist, made his American debut in a recital in Town Hall on the evening of May 7. Mr. Vilalta had chosen a program of Spanish music ranging in period from the eighteenth century to the present. The evening opened with works by Antonio Soler, Rafael Angles and Mateo Albeniz, played with a clarity and rhythmic vitality which characterized Mr. Vilalta's performances throughout the recital. Works by Donostia, Granados Mompou and Pittaluga followed. But it was in the excerpts from Albeniz's 'Iberia' Suite that Mr. Vilalta was most brilliant.

He played 'El Albaicin', 'Fête Dieu à Seville', 'Triana' and 'Evocacion' so excitingly that one wished that he would do the whole suite. Music by Turina and Falla completed the program. The audience recalled him repeatedly. I.

Music League Concert

The fifth concert sponsored by the National Music League and the Citizens Committee for the Army and Navy was given in the New York Times Hall on the afternoon of April 21, by William Masselos, pianist, and Lois Wann, oboist, who was accompanied by Elsa Fiedler. Mr. Masselos, who has been heard before, more than once, again made the impression of being a fine young pianist of high musical coefficient. He offered works by Beethoven, Brahms and Chopin. Miss Wann played five short pieces by Telemann and Barbirolli's Concerto which is fashioned of music by Pergolesi. Her excellent playing robbed the music of the somewhat monotonous impression which the oboe gives when played solo. N.

David Prentiss, Baritone

David Prentiss, baritone, with Milne Charnley at the piano, gave a recital in the Carnegie Chamber Music Hall on the evening of May 6. His program included 'Per me Giunto' from Verdi's 'Don Carlos', an opening group of Old Italian songs, a group by Strauss and Schubert, one in French and a final group in English, largely by American composers. Mr. Prentiss's voice is an excellent baritone and produced with some skill. His interpretative ability was also above the average. The small hall was well filled. D.

Freda Gronowetter, 'Cellist

Freda Gronowetter, young 'cellist of Toronto, who made her debut here several years ago, gave a recital in the Carnegie Chamber Music Hall on the evening of May 3. Miss Gronowetter's program included several unfamiliar works: her own 'In a Sacred Mood'; Eda Rapoport's Sonata, and Solomon Pimsleur's 'Moody' Sonata, Op. 8. Miss Gronowetter also played the Bach Suite in G Major and a Saint-Saëns Concerto. Norman Secon was the pianist for all of the compositions except the Pimsleur Sonata, in which the composer collaborated with her. V.

Golden Hill Chorus

The Golden Hill Chorus of women's voices, conducted by George Mead, presented its Spring concert in Carnegie Hall on the evening of May 8. The chorus was assisted by the men of the Down Town Glee Club. The two groups joined in performance of works by Bach, Sibelius, Wagner and Johann Strauss. The Golden Hill ensemble sang choral works by Schubert, Holst, McKay, Mr. Mead, Mabel Daniels, David Stanley Smith and Folk music. The male chorus presented songs by Davis, Dickson, Handel, Saint-Saëns, Gaul and Foster and traditional songs. John A. Craft, tenor, sang the solo part in a Negro work song, assisted by the Down Town Glee Club. Grace Roberts was the piano accompanist with Harold Friedell at the organ. M.

Composer's Evening Given at MacDowell Club

A member composer's evening was given by the MacDowell Club of New York on April 23. Composers represented included Mrs. H. H. A. Beach, Walter Golde, M. Wood Hill, Edwin Hughes, Marshall Kernochan and Harry R. Spier. The program was presented by Rose Becker, Elfrieda Bos-Mestechkin, Eugenie Limberg, Frederick Bristol, Donald Dame, Elsa Fiedler, Richard Hale, Moreland Kortkamp, Beatrice Oliver, Mildred Rose, Dorothy Scott, Ardyth Walker and Martha Wilkins.

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LATIN AMERICANS GUESTS AT CIVIC DINNER IN DES MOINES

Left to Right Standing: Mrs. John Wooden, President, C. M. A.; D. L. Cornet, Vice-president, Civic Concert Service, Inc.; Mrs. James Cummins, Campaign Chairman. Seated: Antonio Sa Pereira, Director, National School of Music in Rio de Janeiro; Lorrain Watters, Juan Bautista Plaza, Organist-Composer of Caracas, Venezuela; Luis Sandi, Mexico City, Chief of the Music Section of the Fine Arts Division of the Mexican Department of Public Instruction

DES MOINES, IA., May 10.—Recently Des Moines has had a chance to play "good neighbor" to three prominent Latin Americans in the music field of our sister republics, who have been observing the methods of teaching music. Des Moines was one of the three cities in the United States which was selected for this purpose, the other two being Detroit and Rochester. Through Lorrain Watters, supervisor of music who is a member of the Board of Directors of the Civic Music Association, the guests became interested in the Civic Music Plan and were anxious to see it in action. At the dinner opening

the campaign, they were guests of honor; and throughout the week, they kept in close touch with headquarters to learn as much as possible of the operation of the association. Senor Plaza has what comes nearest to the Civic Music idea in Caracas. There some 700 people pay the equivalent of one American dollar per month into a fund which is used to bring good music.

This membership week marks the eighteenth year of functioning for the Civic Music Association. In the past eleven years alone over fifty concerts have been presented. This year again the association will have a capacity membership.

Orchestral Concerts

(Continued from page 18)

man brought all her artistry to bear on Orpheus and Margit Bokor gave a sincere performance as Amor.

Mr. Halasz directed his indifferent orchestra with correct beat and everything went properly. The size of the audience was not conducive to inspired playing. The Schubert Symphony received a nice performance.

K.

Mignone Leads NBC Forces

NBC Symphony. Francisco Mignone conducting. Radio City, April 21, evening:

'Festa das Tgrijas'.....Mignone
Symphony No. 1 in C.....Beethoven
Overture to 'Il Guarany'.....Gomez

Francisco Mignone, the Brazilian composer and conductor, was received with enthusiasm by the studio audience in the exposition of both of his artistic talents, interpretative and creative. No follower, evidently, of the ultra modern school of composition, Mr. Mignone disclosed a nice feeling for lyricism with a romantic touch, and a ponderable ability to create and sustain atmospheric moods. His 'Festa', which falls into four sections, played without pause between, depicts scenes during the festival of St. Francis including the pilgrimage, the frolicking children, the bells and the music from the church, the strolling lovers, etc.

The readings of the Beethoven Symphony and of the familiar Gomez Overture were well co-ordinated and generally informed of solid musicianship and good taste. Though they set

no new standards, they measured up laudably to the established ones. E.

Mr. Mignone conducted his second concert with the orchestra on the evening of April 28.

Schuster Is Soloist with Doctors Orchestra

The Doctors Orchestral Society of New York gave its fourth annual concert in Town Hall on the evening of May 8 under the baton of Fritz Mahler, with Joseph Schuster as soloist in the Haydn 'Cello Concerto. The program also included Weber's 'Euryanthe' Overture, Beethoven's Second Symphony, Paul Creston's Prelude and Dance, Op. 25, and Tchaikovsky's 'Marche Slave'. Mr. Mahler obtained good results from the orchestra and there was abundant applause for them and for Mr. Schuster.

Stokowski Conducts War-Stamp Concerts

The first of a series of concerts to stimulate the purchase of war stamps was given in the Cosmopolitan Opera House on the late afternoon of May 3. The orchestra was the New York City Symphony and the conductor for this concert, Leopold Stokowski. A unique feature of the afternoon was that instead of buying a ticket and then relinquishing it, members of the audience bought war stamps (fifty cents, minimum) as an entrance fee but were permitted to keep the stamps. Prices ranged from fifty cents to five dollars. The amount realized was \$3,500. Richard Patterson, chairman of the New York City War Savings Staff, made a short address. Seats were unreserved but will be reserved at future concerts of the series.

Mr. Stokowski's program began

with Tchaikovsky's Fifth Symphony, after which Nathan Milstein played Lalo's 'Symphonie Espagnole', and the concluding number was Sibelius's 'Finlandia'. Under Mr. Stokowski's electrifying leadership, the orchestra gave vivid and highly interesting performances of the works offered, and Mr. Milstein's playing of Lalo's melodious work was most interesting. The orchestra was at its best in the Tchaikovsky.

N.

High School Musicians Mark Centennial of N. Y. Board of Education

The New York All-City High Chorus and Symphony Orchestra, under the general direction of George H. Gartlan, gave a gala concert in Carnegie Hall on the evening of April 17 in commemoration of the hundredth anniversary of the city's Board of Education. Founded in 1842, the Board of Education came into being the same year as the New York Philharmonic Society.

The young participants, all honor music students in the various high schools of the city, and numbering more than 350, were warmly greeted by a capacity audience of friends and well-wishers, including His Honor, Mayor La Guardia.

After a rousing intonation of the National Anthem, the program proper got under way with a performance by chorus and orchestra of the 'Cometh Earth's Latest Hour' from Horatio Parker's 'Hora Novissima', which was conducted by Peter J. Wilhousky. The latter also led the chorus in two a cappella groups which included Arkhangelsky's 'Lend Thine Ear to My Prayer' and Nathaniel Dett's 'Listen to the Lambs', which brought forth the best choral performance of the evening. Two baritones, Daniel O'Connor and Charles Tyrell were soloists in the Arkhangelsky work.

The orchestral portions of the concert were in charge of three conductors. David Rattner conducted the Overture to 'The Merry Wives of Windsor' and Ravel's 'Pavane'. Raymond Le Mieux led the final movement of Dvorak's Symphony 'From the New World'. Dr. Gartlan took the baton for the Prelude to the third act of 'Lohengrin' and for excerpts from 'Carmen', in which Thelma Musa and Edward Cooney were soloists. Chorus and orchestra again combined to present the choral finale of Ernest Bloch's epic rhapsody, 'America', which brought the concert to a conclusion.

E.

Helen Teschner Tas Soloist with New York City Symphony

Helen Teschner Fas, violinist, appeared as soloist with the New York City WPA Symphony, Frank Foti, conductor, at the Brooklyn Museum on the afternoon of April 26, playing the Mozart Concerto in D. The program also included the Overture to 'Oberon' by Weber, Brahms's Variations on a theme by Haydn, Liadoff's 'The Enchanted Lake' and Enesco's 'Rumanian Rhapsody' No. 1.

Midtown Symphony

The final concert of the season by the Midtown Symphony, Zoltan Fekete, conductor, was given in the auditorium of the Society for Ethical Culture on the evening of April 28. It was in the nature of a memorial to Dr. John L. Elliott, senior leader of the society, who died the previous Sunday. The program consisted of excerpts from Berlioz's 'Les Troyens', a Suite in D by Handel arranged by Mr. Fekete and having its first hearing, Massenet's Overture to Racine's 'Phedre', a Symphony by Haydn in G Minor, having what is believed to be its first American performance, and the Finale from Mahler's Third Symphony.

N.

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OKLAHOMA MUSIC CLUBS CONVENE

Meet in Muskogee—Mrs. O. G. Graalman Named President—Students Sing

MUSKOGEE, OKLA., May 1.—The Oklahoma Federation of Music Clubs held its twenty-second annual convention in Muskogee, Okla., on April 16 and 17. This meeting was a success from every viewpoint. There were splendid attendance, in spite of existing transportation conditions, excellent programs from both senior and students divisions; and the very enjoyable luncheons and banquet.

On Thursday morning with the president, Mrs. E. W. Nelson of Ponca City, presiding, the convention was formally opened. The address of welcome was by Mrs. H. G. S. Anderson, president of the Musical Arts Society, the hostess club. Reports of the various chairmen of the State organization took up the morning.

The noon luncheon was in honor of club and district presidents and was presided over by Mrs. Nelson. The Muskogee High School combined girls and boys' glee clubs gave an inspiring rendition of 'A Ballad for Americans'. In the afternoon, musical numbers by the senior clubs from eight out of the nine districts were presented. At 6:30 there was a delightful dinner in honor of Mrs. Nelson. The decorations carried out the 'Music for Victory' theme.

Major Addresses Convention

Mrs. Nelson made a brief address telling of the work and of the federation during the past two years, and expressing appreciation of gratifying accomplishments. She announced that Oklahoma holds third place in the National Organization with seventy-two senior clubs, ten student groups and 235 junior clubs. The address of the occasion was made by Major Robert F. Seedlock of the U. S. Engineers in the Tulsa area. Major Seedlock spoke of the need for places in towns like Muskogee that are near army camps for soldiers to sing. "I believe soldiers enjoy mass singing," he said. "The average soldier's voice is not exactly musical but get him started in a crowd and he will sing his head off. Not every enlisted man is a jitterbug, the average soldier's musical taste is above swing. They like good music. Opera and the instrumental classics are old friends in the army camps."

Mrs. Guy P. Gannett of Portland, Me., the president of the National Federation, arrived Friday morning in time to attend the Past Presidents Association's breakfast. At this time members of the Musical Arts Society presented 'The Musical Adventures of Jack and Jill', by Sigmund Spaeth. At a business session it was voted to convert \$1,200 of the endowment fund into Defense Bonds. After the awards and trophies were presented, the election was held, which resulted in the first vice-president, Mrs. O. G. Graalman of Okeene, being made president for the next two years.

The Friday noon luncheon, again with decorations in the military motif, was in honor of Mrs. Gan-

nett, who made the principal address. In the afternoon Mrs. Gannett and a large audience heard an excellent program by the student division of the Oklahoma Federation.

The convention closed with all attending the James Melton recital that evening.

TEXAS FEDERATION MEETS IN BELTON

Mary Hardin-Baylor College and Temple Music Clubs Are Hosts

BELTON, TEXAS, May 10.—Mary Hardin-Baylor College and the Temple Music Clubs were hosts to the annual convention of the Texas Federation of Music Clubs from April 15 to 18. Mrs. R. E. Wendland, Temple, president, presided over the business sessions. Distinguished visitors were Mrs. Guy P. Gannett, national president of the Federation, and Mrs. W. A. Goforth, national regional vice-president.

Mrs. Gannett told the convention that the Texas organization is leading the nation in the Federation's war service efforts. Mrs. Mark Woodward, War Service Chairman, reported that the Texas Federation has furnished musical facilities for seventy-five camps, including more than \$8,000 worth of musical instruments, 3,000 phonograph records, and has donated \$674 in cash for the purpose of musical equipment. More than 600 local chairmen are working on the federation's music for victory project.

Lt. Clarence Manly of the Tank Destroyer Battalion, Camp Hood, spoke on 'Music in Soldier Morale'; Mrs. Gannett outlined the Federation's place in the Victory Program; Rev. Michael MarYosip spoke on 'Music in Our Lives After the War'; and Mrs. Goforth

spoke on 'The Student Division's Place in the Federation's Program'. Mrs. John DeWitt Peltz, publicity director of the Metropolitan Opera Guild, made a hurried trip from Dallas, where the Metropolitan Opera was appearing, to address the convention on 'The Federation and Opera'. Mr. Augustus Zanzig, conducting the Temple Community Chorus, gave an interesting demonstration of 'Music in Community Morale'.

Recitalists Are Heard

Mary Louise Beltz, contralto, 1941 winner of the Young Artist Contest of the National Federation of Music Clubs, was presented in recital. Willa Mae Kelley was at the piano. Other artists appearing were Walter Gilewicz, pianist; the University of Texas Faculty Quartet, Anthony Donato, first violin, Albert Luper, second violin, Dorothy Pratt, viola, David Pratt, 'cello; Charles Kiker and Ivy Eddleman, duo-pianists; Betty Berry Spain, contralto. An interesting Choir and Choral Symposium was conducted by Dean Henry Meyer of Southwestern University, and Dr. Archie N. Jones of the University of Texas.

Mrs. Bard Paul of Dallas was installed as president, with other officers as follows: first vice-president, Mrs. Hugh B. Tandy; second vice-president; Mrs. J. Riley Green; third vice-president, Mrs. H. O. Schaleben; fourth vice-president, Mrs. J. W. Sanders; recording secretary, Mary Stewart Edwards; treasurer, Mrs. Grace Godard; parliamentarian, Mrs. L. B. Horton.

HAZEL POST GILLETTE

MUSIC CLUBS SELECT THREE NEW OFFICERS

Mrs. Russell Hatch, Mrs. John Hoffmann and Patricia Parmelee Assigned to Posts

Three new officers in the National Federation of Music Clubs were recently named by Mrs. Guy Gannett, national president. Mrs. Rus-

sell T. Hatch of Melrose, Mass., long a board member, is the new chairman of choir extension. Mrs. John A. Hoffman is chairman of chamber music in the student division; and Patricia Parmelee, a specialist in folk dancing, heads the newly created folk dance committee in the junior division.

Mrs. Hatch sang in concert and oratorio and has lectured on music for the Massachusetts Federation of Women's Clubs. Mrs. Hoffmann has held various state offices in musical organizations, and in the Ohio Federation of Music Clubs. Miss Parmelee is activities director of the International Institute in Boston. She has served since 1932 on the Folk Festival Council of New York. Since 1938 she has been folk editor of the magazine *Educational Dance*.

SPRINGFIELD HOST TO MUSIC CLUBS

Illinois Federation Holds Annual Convention and Biennial Festival

CHICAGO, May 1.—The twenty-sixth annual convention and biennial music festival of the Illinois Federation of Music Clubs was held in Springfield, Ill., from April 26 through April 28.

Mrs. Royden J. Keith, president of the state federation, and Mrs. Charles A. Pardee, chairman of the state program, headed the Chicago delegation in attendance. Mrs. Guy P. Gannett, president of the National Federation, addressed the convention at its first session.

Convention headquarters were at the Abraham Lincoln Hotel in Springfield and Mrs. Keith was re-elected president for an additional two-year term. An important by-law passed at this convention divided the state into three regions, northern, central and southern.

The three vice-presidents elected were Mrs. George N. Oberns, of Chicago, the northern region; Elizabeth Riesz, of Peoria, the central region, and Mrs. Ruben H. Brand of Springfield, the southern region. Mrs. Henry A. Thoma, as recording secretary, was the only other change in officers elected.

Victory Pageant Held

An unusual feature of the convention was the Victory Pageant depicting the war service work of the Federation. Jean Graham, pianist, of Chicago, fifteen year old national winner of the Edgar Stillman Kelley Scholarship award, was presented in recital. Excellent musical programs were given by Jane Nelson, contralto; Lionel Godow, baritone; Mary Louise Corbus and Mrs. Roy Peck, duopianists; Mrs. E. A. Hilleary, soprano; Harriet O'Rourke, coloratura soprano; Dora Alanen, pianist; Norma Altermatt, violinist; Mrs. Edith McGill, soprano; Marie Keller, pianist; Mrs. Gary Westenberg, contralto; Barbara Tobin, violinist; Mrs. E. C. Tobin, pianist, and Gladys Binney Porter, soprano. Gwendolyn Derrig, dancer, state chairman of American folk dancing, gave a dance recital on April 28.

CHARLES QUINT

Music Builds Morale! Music Must Go On!



Maxine's Studio

NEW OFFICERS OF NEW JERSEY FEDERATION
Photographed on the Boardwalk at Atlantic City, N. J., During the Fifteenth Convention of the New Jersey Federation of Music Clubs, April 24 and 25, Are the Newly Elected Officers (From the Left): Mrs. Frank N. Garland, First Vice-President; Mrs. Lewis James Howell, President; Glenn Phillips, Recording Secretary; Eleanor Bacon Peck, Second Vice-President; and Mrs. J. Harry Halt, Corresponding Secretary

GREENVILLE HOLDS FESTIVAL OF BACH

**New Cantata by H. M. Lewis,
'This Is America', Con-
ducted by Composer**

GREENVILLE, S. C., May 4.—Music by J. S. Bach, early and contemporary American music brightened the programs of the fifth festival of music by the Bach Choir and Music School of Furman University, assisted by the College String Orchestra and the Greenville Orchestra, held on April 13 and 14 in the auditorium of Ramsay Building of Fine Arts of the Woman's College. H. Merrills Lewis, distinguished composer and faculty member of the college and university, was the conductor. Carroll Glenn, violinist, with Walter Robert, accompanist, was guest soloist.

Mr. Lewis founded the Bach Choir six years ago with the assistance of Wendell Keeney, director of music of Furman University and the Woman's College, the choir directors of all the churches, the Crescent Club and the Music Club of Greenville. The 1942 festival was a gratifying fulfillment of high standards for artistic performances set forth by the founder and his supporters six years ago.

Miss Glenn was presented on the opening evening. She is a native of South Carolina. Her program began with the Concerto in E, J. S. Bach, played with the string orchestra, under the baton of Mr. Lewis. Praise cannot mount too high for the soloist and the orchestra in the skillful performance of the work. Next on the program the young virtuoso was joined by Walter Robert, pianist-accompanist, in the Wieniawski Concerto in D Minor; 'Dragon Fly' by Albert Spalding; 'Air on the G String' and Prelude in E, both by Bach; 'Nodding Mandarins', Albert Stoessel; Introduction and Rondo Capriccioso, Saint-Saëns. Her bowing was remarkable, her fingers sure and skillful, and she played with intelligence. Mr. Robert was an understanding accompanist.

On the second evening, the Bach Choir of eighty mixed voices assisted by the Greenville Orchestra, was heard. In the first part they offered 'Break Forth, O Beauteous Heavenly Light' and The Cantata 104, Bach; three fuguing tunes, 'Creation', 'When Jesus Wept' and 'Be Glad Then America', William Billings; Cantata 78, 'Jesus, by Thy Cross and Passion', Bach. The Choir sang nobly and expressively.

The artistic peak of the evening was achieved in the closing cantata, 'This Is America' by H. Merrills Lewis. It is a work of impressive and stirring content. Mr. Lewis has scored it for full chorus and symphony orchestra. The poem was written by Katherine Janeway Conger.

Arnold E. Putman, baritone, director of the voice department, appeared in the solos, revealing a voice of fine texture and tone quality. Wendell Keeney, presided at the piano, playing with brilliance. The orchestra was well schooled and revealed a keen feeling for ensemble. Lennie Lushy, director



H. Merrills Lewis, Conductor and Founder of the Bach Choir (left); Carroll Glenn, Violinist, Who Was a Soloist at the Festival, and Walter Robert, Pianist

of the violin department, merits much of the credit for the orchestra's excellent work. Mr. Lewis conducted with dynamic power and skill.

Ben Trammell is president (now serving in the Air Force) of the Bach Choir; Arnold F. Putman, vice-president; Lottie Campbell, secretary; Mrs. Fred E. Barnard, treasurer.

HELEN KNOX SPAIN

ENSEMBLES APPEAR IN SAN FRANCISCO

**String Quartet, Music Lovers
and Other Groups Heard
—Recitalists Welcomed**

SAN FRANCISCO, May 10.—The San Francisco String Quartet ended its season in auspicious manner. The concert, which marked the end of the ensemble's eighth season, was distinguished by exceptionally fine playing of Dittersdorf's Quartet in E Flat Major, Beethoven's Serenade for violin, viola and 'cello, and Brahms's Quartet in C Minor. The trio was the high point of the evening, with Naoum Blinder, Ferenc Molnar and Boris Blinder playing with tonal elegance. Eugene Heyes, second violinist, played for the last time with this ensemble having resigned to have more time free for personal activities. His place will be taken by Frank Houser.

A program of distinction was given by the pianist Estelle Caen for her annual recital in the Community Playhouse. It attracted a large audience of her fellow musicians, as well it might. It included three preludes and fugues by Bach, a group of pieces by Debussy, Bloch's 'Sketches in Sepia', 'In the Night' and 'Poems of the Sea', and Hindemith's third Sonata. The program was played as intelligently as it was planned. Ernest Bloch was present and shared in the applause.

Wearing the uniform of the U. S. Navy, John Laurence, baritone, sang to an enthusiastic audience of friends in the Community Playhouse, with Henrik Gjerdrum at the piano. Formerly an NBC staff baritone Mr. Laurence sang with good tone and excellent diction, and proved well above the average radio singer, musically and vocally. Also from NBC came Riccardo and his violin, otherwise

Harvey Peterson, to appear as guest soloist with the Swedish Singing Society and the Utile Dulci Choral in their joint program in the Community Playhouse.

The Music Lovers ended their brief season with a piano quartet by Mendelssohn, Mozart adaptations of Bach Preludes and Fugues, Jean Francaix's Trio for violin, viola and 'cello, and Mildred Couper's Quintet for piano and strings. Of the two modern works, the trio was the more convincing and the least pretentious. It had humor, charm and gayety. The Quintet had excellent moments but scarcely carried the message of its subtitle—'And on Earth Peace'. It won a cordial response from the audience, and Mrs. Couper joined the players for the curtain call. This group, which functions under the inspiration of Margaret Tilly, its founder and pianist, will lose Frank Houser as violinist.

Virginia Morley and Livingston Gearhart gave a two-piano program in the Community Playhouse sponsored by the Mills College Alumnae. They played excellently, with good tone quality and unity of thought and expression.

The Russian War Relief, Inc., sponsored an all Shostakovich program which drew a discriminating audience to the California Club on April 26. Piano Preludes and Fantastic Dances were played by Lev Shorr, and the Quintet written in 1940, which won the 1941 prize for chamber music, had its first local performance. It was magnificent music, splendidly played by Harold Dicterow, Ernest Michaelian, Mary Pasmore, James Arkatov and Ada Clement, pianist. Alfred Frankenstein, music editor of the San Francisco Chronicle, gave an interesting talk, regarding the composer and his music.

Clarita Navarro, soprano, and Rodolfo Silva, Spanish dancer, gave a joint program, with John Malling at the piano, in the Wayfarer's Theatre, while Charles Jones lectured on Modern Music under Composers' Forum auspices in the Museum of Art.

MARJORY M. FISHER

Doris Doe Sings in Wichita Falls

WICHITA FALLS, TEX., May 5.—Doris Doe, contralto of the Metropolitan Opera, appeared in recital for the benefit of the Sheppard Field Hospital Morale Fund in Memorial Auditorium recently. Miss Doe sang Lieder by Hugo Wolf and Strauss, an aria from Saint Saëns's 'Samson and Delilah', two songs by Sibelius, one by Rangstrom, and works by the contemporary American composers Virgil Thomson, Carpenter, Olmstead, Charles, Taylor, Homer and La Forge. Fritz Fall was at the piano.

Donna Novikova Sings in Baltimore

BALTIMORE, May 4.—Donna Paola Novikova recently gave a recital for the Johns Hopkins Club. The soprano offered a varied program including Lieder by Schubert and Brahms, arias and Italian airs, works by contemporary composers, including Gretchaninoff, Rachmaninoff, Stravinsky, Prokofiev and others. She was so warmly received that she was compelled to add four encores to her lengthy printed program.

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Mason to Retire from Columbia Faculty; Lang Appointed to Full Professorship

SEVERAL notable changes in the music faculty of Columbia University were made recently with the announcement that Daniel Gregory



Daniel Gregory Mason

Mason, MacDowell Professor of Music, would retire on June 30, and that Paul Henry Lang of the department of music, was appointed Professor of Musicology, one of forty-three faculty promotions at the University, announced recently by Dr. Nicholas Murray Butler, president.

Professor Mason was born in Massachusetts sixty-nine years ago and did his undergraduate work at Harvard. He studied music in Boston, in New York, and under Vincent d'Indy in Paris. A member of the National Institute of Arts and Letters and of the American Society of Composers, Professor Mason composed in all musical forms. He has written many books on music, particularly on composers of the



Paul Henry Lang

nineteenth century, and is considered an authority on Brahms. He has taught music at Columbia since 1910.

Professor Lang, born in Hungary, now an American citizen, studied at the Sorbonne and at Cornell. His book, 'Music in Western Civilization', appeared last Fall.

WIN NAUMBURG PRIZES

Contralto, Pianist and Violinist to Receive Debut Recitals

Jane Rogers, contralto; Annette Elkanova, pianist, and David Sarsar, violinist, were named the winners of the sixteenth annual competition of the Walter W. Naumburg Musical Foundation, on April 7. Each artist will be presented in a debut recital next season under the auspices of the foundation. The judges were Wallace Goodrich,

Bronislaw Huberman, Bruce Simmonds and Povla Frijsch.

Miss Rogers was born in Belleville, Ill. She has studied with Francis Rogers of the Juilliard School and is now a pupil of Sidney Dietch. Miss Elkanova was born in Atlantic City, N. J., and is a pupil of Isabella Vengerova of the Curtis Institute. Mr. Sarsar, a pupil of Sasha Jacobson, was born in Kansas City, Mo.

WASHINGTON MARKS PAN-AMERICAN DAY

Marine Band Orchestra Presented by Union—Three Brazilian Artists Appear

WASHINGTON, May 4.—Pan-American day occasioned in the Capital several concerts with a Latin-American flavor, with that presented by the Pan-American Union itself on April 14 providing the climax. The orchestra for that event was that of the United States Marine Band. The soloists were all Brazilian with Elsie Houston, soprano; Francisco Mignone, composer-pianist, and Bernardo Segall, solo pianist. Brazil was also extensively represented on the program together with music from Argentina, Bolivia, Cuba, Ecuador, Mexico, Peru and Uruguay.

Miss Houston gave everything to which she lent her remarkable voice, an exotic charm. She sang first a group of expertly arranged folk songs from seven Latin-American countries. Later, she offered Villa-Lobos's 'Song of the Oxcart Driver' which she has made familiar to American listeners on records and in concert. She concluded her appearance with four songs by Mignone with the composer himself accompanying her. Mr. Segall, now a Washington resident, played more Mignone music, specifically his 'Fantasia Brasileira', a miniature piano Concerto. The orchestra was heard in excerpts from Pedro Sanjuan's 'Liturgia Negra', Hortet's 'Llanuras', and Chavez's powerful 'Sinfonia India' on Mexican Indian themes.

Philadelphians Return

On April 15 the Philadelphia Orchestra played a special post-season concert in Constitution Hall. The program Eugene Ormandy arranged for this extra visit was a popular three "B" affair with Bach's Toccata, Intermezzo and Fugue in C, Beethoven's Seventh Symphony, and Brahms's Second. The only departure from this classical line was the playing of Harl MacDonald's 'San Juan Capistrano'.

AUDREY WALZ

Antoine Sings With Metropolitan Quartet

Josephine Antoine, soprano, who recently completed her first season on tour with the Metropolitan Opera, sang with the Metropolitan Quartet of which she is a member, in Minneapolis on April 28. This Summer Miss Antoine will appear in Newark in 'The Barber of Seville' with the Essex County Symphony, in Toronto as guest soloist with the Toronto Philharmonic, and in Chautauqua in one concert and two operatic performances.

Music Builds Morale! Music Must Go On!

OBERLIN MUSIC HEAD TO RETIRE THIS YEAR

Karl Gehrken, Noted Educator, to Terminate Activities at College

OBERLIN, OHIO, May 10.—Oberlin College has announced that Dr. Karl W. Gehrken, head of the department of music education since 1907, is to retire at the end of the present season. Mr. Gehrken was born on an island in Lake Erie in 1882. He was edu-



Karl Gehrken

cated at Oberlin where he stayed six years, taking organ, piano, harmony, in the Conservatory, but studying literature, languages, and especially psychology and education in the college. He taught piano and directed choirs during his last two or three years in college and for two years after his graduation taught academic subjects in the Oberlin High School, but after that decided that his real life interest was in music.

Interested in longer and better courses for music supervisors, the course at Oberlin was expanded from two terms to three after only one year. Next came a two-year course, then a three-year one, and, finally, when the research council of music education had accepted a four-year course, Mr. Gehrken persuaded the authorities at Oberlin to adopt the plan exactly as the council had outlined it. He also wrote 'Music Notation and Terminology', 'Essentials in Conducting', 'An Introduction to School Music Teaching', 'Music in the Grade Schools', 'Music in the Junior High School', and 'The Teaching and Administration of Music in the High School' with Peter Dykema.

During all these years Dr. Gehrken was interested in the Music Teachers National Association also, and for more than twenty years edited *Proceedings*. In 1930 he was asked to assume the position of music editor for the second edition of Webster's New International Dictionary. He also acted as president of both the Music Educators National Conference and the Music Teachers National Association for one year each.

Trapp Family Completes Concert Tour

The Trapp Family Singers and their director, Dr. Franz Wasner, completed a season's record tour of ninety-eight concerts with an appearance at the College of New Rochelle on May 10. The season's tour of the singers took them from coast to coast. Traveling in two automobiles, they made the entire trip of 35,000 miles with only eleven blow-outs and not one cancellation.

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WANDA LANDOWSKA AND HER PIANO MASTER CLASSES

Harpsichord Tells Much About Bach's Music That Piano Does Not Reveal

By ROBERT SABIN

IT is impossible to be merely a spectator at the classes of Wanda Landowska. Before one realizes it, one is completely absorbed in the music and discussion. The atmosphere is informal; one feels oneself among friends; and one senses also a community of purpose. Everyone who plays, everyone who listens shares the radiant enthusiasm of Mme. Landowska. As she explains it: "I love to teach, for teaching is as creative and as inspiring as performing. With a group of students and friends, music is at its best. It is in such an intimate atmosphere that one can share one's deepest musical enthusiasms, and by intelligent analysis be sure of being understood." Often Mme. Landowska will spend a whole hour on a Bach Invention, and leave one with the feeling that there is still more to be discovered in it. There are no time limits or rigid schedules in these master classes. Each musical work which is played becomes an exciting exploration which may lead far afield, for Mme. Landowska believes that the music of the past must be completely understood in its own time to be contemporary with our time.

"When pupils come to me, I work with their fingers, to make them strong and independent, but at the same time I read with them as much as possible, in order to impregnate them with the substance of the greatest music and to nourish their imaginations and musical feelings," she explains. "For this reason I give my students the best music at the very beginning, as well as finger training. They are learning what lies before them, and once they have seen their ideal, they strive to achieve it with redoubled patience and enthusiasm." Mme. Landowska's students attack technical difficulties not as abstract problems but as musical problems, connected with playing or listening. Often, after playing a work for her, they ask her to show them a special fingering which will help them to make the music sound as they want it to sound. Or they may ask her to write out the ornaments of a passage. But they approach these problems in a different way when they have been inculcated with the spirit of the music than they did before. They learn not to let their fingers get ahead of their minds, which leads to empty virtuosity.

Both Harpsichord and Piano Needed

"I use both the harpsichord and the piano in my classes," says Mme. Landowska, "because the harpsichord tells us much that is vital about the music of Bach and other composers. From the harpsichord we can determine the proper tempo and details of style which the piano cannot reveal to us. The nuances of romantic piano music are impossible to obtain on the harpsichord. At the harpsichord one must play at specific levels of sonority, which can range from pianissimo to fortissimo. We even find pianissimo marked in Bach manuscripts. These levels of sonority can be contrasted. Having studied this at the harpsichord one can transfer it to the piano. It is pedantic to oppose the use of the pedal in playing Bach. The harpsichord is rich in overtones which the piano does not produce, and in playing a work like the Prelude in C Major from Book I of 'The Well Tempered Clavier' the pianist should use the pedal very liberally.



Wanda Landowska

'The Well Tempered Clavier' is full of lessons in how to play broken chords, written out for us by Bach.

"We also find wonderful studies for the execution of ornaments in 'The Well Tempered Clavier'. In the first few measures of Prelude XX of Book I, for example, Bach has used the slide and the mordent as basic elements of the phrase. From this prelude alone it should be clear that the ornament in the music of Bach's time was always an integral part of the melodic line and not an ornament in the sense of trimming pinned on a dress."

The preludes and fugues of Bach are so rich and full that it is physically impossible to bring out their details in too short a time. This should be a determining factor in finding the right tempo, Mme. Landowska explains. The student who has mastered the finger technique which is essential for Bach's music and that of the great French and Italian composers of his era becomes increasingly conscious of the richness of detail in Bach's music. Above all, she tells her students, "You must play this music with love."

Bach's Music Is Perpetual Dialogue

Bach is so polyphonically minded that even when he writes for a single voice his music is contrapuntal in feeling, Mme. Landowska points out. By playing the suites for solo violin or cello on the piano the student can discover this for himself. Bach's music is a perpetual dialogue, and the student must understand each voice as an individual. When she is working on Bach's music, Mme. Landowska likes to play the individual voices in various registers. In Prelude XX of Book II of 'The Well Tempered Clavier', for instance, the bass is the key to the whole prelude. Bach uses the chromatic bass which we find in the 'Crucifixus' of the Mass in B Minor, a figure which was beloved not only by him but by all of the great composers of the time. From this bass we can discern that the mood of the prelude is one of solemn grief and that it should be played in a stately tempo.

Mme. Landowska requires her students to become thoroughly familiar with the old dance forms. For many movements from the sonatas of Bach, Handel and others are simply slightly disguised dance forms, and unless the performer can recognize them he will miss the point of the music. She often has a violinist or other instrumentalist take part in the class, for she feels that chamber music playing is a

Students Should Have Best Music from the Beginning To Nourish Imaginations

vital part of every pianist's development. Prelude X of Book I of 'The Well Tempered Clavier', is actually a trio, for instance, and she sometimes has a violinist play with the harpsichord or piano to show her students how the voices should be differentiated. When they play this Prelude afterwards, their whole conception of it has been clarified.

When working on concertos, students should always use the full orchestral score, says Mme. Landowska, for it is essential that they should be conscious at all times of the orchestral instruments which are accompanying them. This is especially necessary in playing Mozart, because the Mozart piano concerto is always a "Symphonie Concertante", in which the piano and orchestra are integral parts of the whole. The pianist cannot use the same tone and dynamics when playing with two flutes and clarinets which he uses with a full body of strings, even if the musical text is the same. And only if he knows the orchestral score as well as he knows his own part will he be able to achieve the balance and refinement of style so all-important in these concertos.

Knowledge of Composers Lives Important

The more that the student knows about the great composers, the better, of course, he will play their music. When she is discussing the Mozart Piano Concerto in E Flat (K. 482), Mme. Landowska reminds her students that Mozart loved dancing passionately and was himself an excellent dancer. This is an excellent hint to them not to give heavy accents to all of the down beats of the opening phrase of the final movement, for one could never dance to it in this fashion.

Mme. Landowska believes, and by her own example proves, that musicology and performance are not two separate spheres of musical activity, but that both of them are most creative and fruitful when they are carried on by the same person. To understand Bach, for instance, one must eat, drink and sleep Bach, as she puts it. And this entails research and patient study. But at the same time the musical scholar who plays Bach's music and loves it finds endless richness and inspiration in it. His interests are always alive. She tries to develop in her students the type of living scholarship which she represents. In her classes one relives the music of the past so completely that it seems as contemporary as the music of today.

Reprints of Articles Available

Reprint copies of the following educational articles which have been published in MUSICAL AMERICA may be obtained by addressing the Circulation Department. The price is five cents per copy.

"Problems in Violin Teaching" by Emanuel

Ondricek

"Development of the String Quartet" by

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"Mastery of Song" by Emilio De Gogorza

"Appeal for Musical Scholarship" by Hugo

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"Music Criticism as a Practical Course of

Study" by Oscar Thompson

"Problems of Piano Teaching" by Isidor

Philipp

"Importance of Diction in Singing" by

Francis Rogers

Teaching in Chicago

CHICAGO, May 7.—Dr. Alexander Raab, Hungarian-American pianist, will return to Chicago to conduct his classes this season in the Fine Arts Building from June 10 to Aug. 15. Mr. Raab, who was graduated at eighteen from the Vienna Conservatory of Music, where he received the Beethoven prize, later continued his education with Theodore Leschetizky and at an early age entered the concert field. He came to America in 1914 and became an American citizen. Mr. Raab is actively engaged in benefit war work and devotes much of his time to it. He makes his home in Berkeley, Calif.



Alexander Raab

continued his education with Theodore Leschetizky and at an early age entered the concert field. He came to America in 1914 and became an American citizen. Mr. Raab is actively engaged in benefit war work and devotes much of his time to it. He makes his home in Berkeley, Calif.

New Radio Opera Has Premiere

A new radio opera, 'The Rose and the Nightingale', based upon a slightly precious fairy tale by Oscar Wilde, composed by George Lessner and commissioned by the National Broadcasting Company, received its premiere under the baton by Dr. Frank Black over WEAJ on the afternoon of April 23.

The very able soloists were Vivian della Chiesa, soprano, as the Nightingale, Felix Knight, tenor, as the student, singing also the part of the Yellow Rose Tree; and Earl Wrightson as the Oak Tree, the latter taking first honors among the singers for the beauty of his phrasing and vocalism in general. House Jameson was excellent as the narrator. The music of the opera is broadly melodic, a mixture of impressionism and the Italian Romantic style, with some reminiscences of Debussy and Puccini. This is not to belittle the work, which is the product apparently of a creative artist with musical ideas of worth, and the ability to instrument a score with the maximum of effectiveness. The NBC Symphony played the unfamiliar music very well under Dr. Black's guidance. The opera required one hour of performance time. W.

Orchestra of the Institute of Musical Art

The orchestra of the Institute of Musical Art of the Juilliard School of Music, Willem Willeke, conductor, gave a concert in the school's concert hall on the evening of April 22. The program included Schubert's B Minor Symphony, an Intermezzo and Allegro Vivace by Lalo with Ruth Krieger, 'cellist, as soloist; Mozart's

E Flat Piano Concerto with Ruth Goloben as soloist; and Brahms's Third Symphony. Marcel Grandjany, harpist, of the faculty, gave a recital in the recital hall on the evening of April 24, offering works by Handel, Mozart and others, and original pieces and transcriptions by himself. The preparatory department of the school gave a program of songs by Gretchaninoff on the morning of April 25. The composer was in the audience. Alton Jones, pianist, of the faculty, gave a recital on April 29. His main work was MacDowell's 'Keltic' Sonata and there was also a group by Chopin and works by Bach, Debussy and others.

GRADUATION HELD AT CURTIS INSTITUTE

Ninth Annual Commencement Takes Place—Degrees and Honors Awarded

PHILADELPHIA, May 10.—The Curtis Institute of Music held its ninth commencement on the morning of May 9, in Casimir Hall, Mary Louise Curtis Bok, president, presiding. Thirty-two students were graduated and four degrees in course conferred. Dr. Frank Aydelotte, Director of the Institute for Advanced Study at Princeton, was the speaker.

Five members of the graduating class are in the Service: Joseph de Pasquale, John Krell, Robert Lambert, Walter Maciejewicz, and Morris Shulik. One graduate, Mitchell Lurie, has received an appointment as first clarinet of the Pittsburgh Symphony beginning next season.

The exercises opened at eleven o'clock with an organ recital by Dr. Alexander McCurdy. The candidates received their diplomas and degrees from Mrs. Bok, to whom they were presented by Eirem Zimbalist, director. Near the close of the ceremonies, Mr. Zimbalist announced that the recipient of the Curtis Award, a cash prize of \$100, was Eugene Bossart, who had majored in accompanying. André Constant Vauclain, representing the Curtis Alumni Association, presented the newly established Alumni Association prize consisting of a set of Grove's Dictionary of Music, to an undergraduate, Seymour Lipkin, majoring in piano with Rudolf Serkin.

The names of the graduates are: Voice: Katharine Harris, Barbara Troxell; Piano: Lukas Foss; Organ: Clarence Snyder, Jr.; Harp: Reba Robinson; Violin: Baruch Altman, Herbert Baumel, Rafael Druian, Isabelle Kralik, Marguerite Kuehne, Veda Reynolds, Morris Shulik; Viola: Joseph de Pasquale, Francis Tursi, Herbert Wortreich; Cello: Winifred Schaefer; Double Bass: Jane Tyre; Flute: John Krell, Eleanor Mitchell, Anton Winkler; Oboe: Perry Bauman; Clarinet: Mitchell Lurie, James Rettew; Bassoon: Walter Maciejewicz; Horn: James Chambers; Trumpet: Morris Boltuch; Trombone: Robert Lambert; Percussion: Irwin Duer; Composition: Alfred Mann, Curtin Winsor; Bachelor of Music: Eugene Bossart, Robert Kelly, Margaret Lilly, Irene Peckham.

Music Builds Morale! Music Must Go On!

Chicago Studios

CHICAGO, May 10.—Silvia Neutout, soprano, pupil of Dorothea Derrfuss sang recently before the Merchants' Club in the Merchandise Mart, the Credit Union, and the Service Men's Center. Miss Neutout also sang at the Legionnaire's banquet and Candy show's annual banquet. Valerie Glowacki, soprano, was soloist with the Polish Women's Choral Society on April 12, in Logan Square Auditorium. Adelina Preyss Kowalska directed the performance of Mozart's Alleluiah.

CHICAGO, May 10.—Alexander Savine presented pupils in excerpts from 'The Girl from Macedonia' in the Granada Auditorium on May 3. The following took part: Kathleen Franc, Wilma Gross, Dorothy Kraus, Tula Morales, Monica Reince and Mayme Wood, Ann Asarch, Mary Gonzer, Catherine Morales, Frances Vanias, Mary Yovan, Roy Binceman, Henry Frasher and Leonard Wood.

CHICAGO, May 10.—Students from the Theodore Harrison studios appeared in recital in Kimball Hall April 11. Those heard included Nancy Carr, Myron Carlisle, Ada Beth Peaker and Irma Cooper. Donna Esselstyn was accompanist. M.

Fitzu Pupils Sing in Chicago

CHICAGO, May 10.—Mona Bradford, contralto, pupil of Anna Fitzu, who made her debut with the Chicago Opera company the season of 1940-1941, sang for the Conference of Women's Clubs recently and was rewarded with thirty engagements. Miss Bradford with Richard Gordon, tenor; Ruth Dennen, soprano and Clarence Hoffmann, bass, gave an abbreviated



Frank La Forge with His Pupils, Walter Cassel, Baritone, and Ellen Berg, Coloratura Soprano, and Paul Versacci, Flutist, on the Steps of the LaForge Home at Darien, Conn.

version of 'Martha' on April 1, for the Libertyville Woman's Club. Miss Bradford and Mr. Gordon have been engaged to appear with the Thaviu Band in excerpts from 'Samson and Delilah' in Grant Park in July. Paula Knight, soprano, sang for the Beverly Hills Woman's Club in March in the Young American Series in Curtis Hall on May 5. Miss Knight made her debut with the Chicago Opera company in the opera La Traviata, during the season of 1941-42. Ruth Dennen and Dorothy Kay made successful appearances recently before the Conference of Women's Clubs in Fullerton Hall. William Tabbert, baritone, sang excerpts from 'Don Pasquale' with the Illinois Symphony under Leo Kopp, recently and appeared as Germont in 'La Traviata' in Akron, Ohio, in March. M.



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Dorothee Manski to Teach in New York This Summer

BLOOMINGTON, IND., May 5.—With her duties in the voice department of the Indiana University completed, Dorothee Manski, soprano, formerly of the Metropolitan Opera, announces that she will open her Summer studio for voice and interpretation in New York city in June. Appointments for auditions are now being made. Two scholarships will be offered for this course.

Mme. Manski has just completed her first year as professor of voice at the Indiana University. A feature of the recently ended semester was the success made in 'Cavalleria Rusticana' by two of Mme. Manski's young students. The performance, given in the new auditorium, created such wide interest, that additional operas have already been planned for the next season.

Works by Juilliard Composer- Students Given

Works by six composer-students of the Juilliard School of Music working under Bernard Wagenaar and Frederick Jacobi, were heard in a concert in the school auditorium on the evening of May 5. The composers represented included Esther Williamson, Sidney Sapiro, Nancy Parker, Leonard Ratner, Mertina Johnson and J. B. Middleton. Performers were Miss Williamson and Ruth Geiger, piano; Vivienne Simon, soprano; Robert Koff, Edward Bernard, Ruth Rink, Virginia Voigtlander, violin; Betty Yokell and Robert Koss, viola; Ardyth Walker and Mildred Post, 'cello; Leonora Arner, oboe; Milton Moskowitz, clarinet; Angel del Busto, bassoon, and Bertha Melnik and J. B. Middleton, piano.

Pupils of Mrs. C. Dyas Standish Are Heard in Recital

Among pupils of Mrs. C. Dyas Standish, New York teacher of singing, heard recently were Gloria Sullivan, coloratura soprano, and Phillip Jones, bass-baritone and soloist of the Divine Paternity Church, New York. Both appeared in the Young Artists Series in the grand ball room of the Hotel St. George, Brooklyn. Miss Sullivan sang works of Mozart, Delibes, Strauss, Friml and Herbert and Mr. Jones airs and songs of Giordani, Massenet, Kern, Wood and Huhn. At the conclusion of each group, duets from Mozart's 'Marriage of Figaro' and Romberg's 'Sweethearts' were presented.

Alexander M. Leffek Gives Recital in Kimball Hall

Alexander M. Leffek, pianist, winner in the Spring concert competition at the Chicago Conservatory, was presented in Chicago in Kimball Hall on April 8. Besides playing the Schumann Concerto, Mr. Leffek was represented on the program as the arranger of a Concertante for four violins and orchestra by Maurer, played by Amerigo Marino, William Benes, Kenneth Reich and Gerald Lewis, all students at the conservatory, where Mr. Leffek is a pupil of Lillian Ludford.

Soudant Pupils Active

Voice pupils of Belle Julie Soudant have filled numerous engagements during the past few weeks. Nicki Galpeer, soprano, gave a costume recital of Latin-American songs before the Woman's Club of Larchmont on April 10. Frances Bible, contralto, gave a

recital for the Woman's Club of Plainfield, N. J., on April 13. Fred Sushko, tenor, was special soloist on Good Friday and Easter Sunday at Greenwich Presbyterian Church, N. Y. Olga Leonard, mezzo-soprano, gave recitals at the Judson Memorial Church, New York, on April 12 and 19. Allene Crowley, soprano, appeared before the Junior League of Yonkers. Winifred Smith, soprano, was soloist in 'The Creation' with the Danbury Choral Society on May 5 and 9.

Ossy Renardy Offers Violin Scholar- ships

Four violin scholarships will be given for lessons with Theodore Pashkus by Ossy Renardy at a contest to be held the first week in June. Preliminary hearing will take place late this month. Two scholarships will be given to violinists below the age of fourteen, and two above that age. The judges at the contest will be Simon Barere, Eddy Brown, Richard Mohaupt, Erno Rapee and Alexander Richter. Application blanks, which must be filed not later than May 18, may be obtained from W. Colston Leigh, Inc., 521 Fifth Ave., N. Y.

Mid-County Singing Club Concert Held in White Plains

WHITE PLAINS, N. Y., May 7.—The Mid-County Singing Club's Concert at Eastview Junior High School on May 5 was preceded by a half-hour of Community singing. The operatic program following at nine, offered the 'Prologue in Heaven' from Boito's 'Mefistofele'. The bass-baritone, Robert Sayville of New York, sang the name part. The concert was for the benefit of the Westchester Defense Council. The conductor of the singers were Caroline Beeson Fry, the accompanist, Geraldine Bronson Farley.

Pupils of Harry H. Voge Heard

Alois Poranski, bass, pupil of Harry H. Voge, coach and teacher of voice, diction and acting, was soloist in Haydn's 'The Seasons' recently at the Academy of Music, Brooklyn, with the Brooklyn Symphony under the baton of Carl Bamberger. Ernest Wolff, formerly a baritone, but now a tenor, has returned from a six-weeks tour of the Middle West. He will give a Town Hall recital on Oct. 20 and leave immediately after for an extended tour.

Pupils of Jane Freund-Nauen Give Concert

Pupils of Jane Freund-Nauen, formerly of the Metropolitan and Mannheim operas, were heard in a recital in the Wurlitzer Auditorium on the evening of April 11. Felix Popper was accompanist. Those taking part included Thelma Kosen, Sonja Timken Muriel McDermott, Evelyn Pinco, David Drechsler, Gertrude Baumann, Anne Rust, Shirley March, Henry Lawrence, Josa Neville and Maria Schacko. Gil Lorrington accompanied Miss March.

Recital Given at Settlement School in Philadelphia

PHILADELPHIA, May 10.—A faculty recital at the Settlement Music School on May 1 was given by Emanuel Zetlin, violinist, and Genia Robinor, pianist. They were heard in Beethoven's Sonata in G, and Schumann's 'Rondo Brilliant'. Mr. Zetlin also offered Bach's Sonata in G Minor, for violin alone. W. E. S.

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MUSICAL AMERICA

SCHOOL PRESENTS EVENING OF OPERA

Works by Pergolesi and Puccini Given at New England Conservatory

BOSTON, May 5.—One of the most rewarding entertainments given in recent years by the New England Conservatory was An Evening of Opera, by students of the opera class and voice department, assisted by fifty members of the conservatory orchestra and members of the conservatory chorus. The conductor was Dr. Wallace Goodrich, director of the conservatory, the stage director was Glynn Ross and the musical assistant to Dr. Goodrich was Kurt Sober.

Two short operas were billed: first, 'La Serva Padrone' by Pergolesi sung in the English version by Albert Stoessel and second, 'Suor Angelica' by Puccini (Boston premiere) in an English version by Edoardo Petri. The cast for the Pergolesi comprised Bernard Barbeau as Doctor Pandolfo, Sarah Libbey as Serpina and William Flygare as Scapin, a silent part depending entirely on pantomime to carry it. Dr. Goodrich paced the opera at a lively tempo, and while Miss Libbey slightly overplayed her part, the ensemble in general was of professional standard. The sets, incidentally, were especially designed and constructed for this performance.

In striking contrast to the operetta of Pergolesi was that of Puccini's low-keyed, poignant and finally tragic opera. As in the Pergolesi opera, the sets were made especially for this production and were not only professional in finish but of great beauty. The cast is large and composed entirely of women. The leads were taken by Irene Libbey as Sister Angelica, Olive Strickland as The Princess, Helevi Nordstrom as The Abbess and Eleanor Davis as The Sister Monitor. The Statue of The Virgin Mother was posed by Lee Rudd, and the remaining members of the cast included Karla Johnson, Ruth Owens, Constance Dennison, Matilda Protano, Doris Johnson, Marion Anusbigian, Rebecca Barnes, Donna Jaques, Clara Shedd, Elaine Pattee, Katherine Rotch, Marion Finley, Olympia di Napoli, Gertrude Woodard, Helen Karlson, Angela Pino, and Muriel Cook. It is some years since so beautiful a performance as that of 'Suor Angelica' has been given by an amateur cast in this city. The action was remarkably well timed and the entire performance smoothly professional. To Mr. Ross as stage director should be accorded recognition and to Dr. Goodrich and his excellent orchestra the thanks of at least one listener, among the many.

G. M. S.

Recitals Given at Eastman School

ROCHESTER, N. Y., May 10.—Numerous recitals have been given recently by students at the Eastman School of Music. Those heard included Douglas Clark, cellist, pupil of Allison MackKown; Elizabeth Trowbridge, soprano, and Walter James, tenor, pupils of Thomas Austin-Ball; Thelma Altman, contralto, pupil of Nicholas Konraty; Lorene Carpenter, violinist, pupil of Jacques Gordon; Sylvia Muehling, pupil of Cecile Genhart; Margaret Stalder, piano, pupil of Raymond Wilson; Martha Worth, contralto, pupil of Arthur Kraft; Frances Newman, pianist, pupil of Sandor Vas; and Roger Stevens, flute, pupil of Joseph Mariano. Students taking part in a concert with the Rochester Civic Orchestra, Dr. Howard Hanson conducting, included Mr. Stevens, Mari Taniguchi, soprano; Zena Gemmalo, clarinet; Urico Rossi,

violin; Miss Worth, Daniel Hinger, tympani; Walter Hagen, violin, and Philip Morgan, piano. M. E. W.

Academy of Vocal Arts Groups at Army Camps

PHILADELPHIA, May 10.—Recent activities of the Philadelphia Academy of Vocal Arts have included presentation of chamber operas and concerts at various halls and centers in the Fort Dix area. Given for service men, these have been under the supervision of Vernon Hammond, the Academy's executive director and conductor. Mr. Hammond reports that soldier audiences have responded enthusiastically to the short stage works of Pergolesi, Offenbach, and other composers which have made up the bills offered as well as to programs made up of operatic arias and lighter art songs. The Academy has found that a large proportion of our present army includes many soldiers either professional or amateur instrumentalists and singers. W. E. S.

Solon Alberti to Tour

Solon Alberti, teacher of singing, makes his eleventh teaching tour this Summer. He will visit Wichita Falls, Tex., for the first time, teaching there from June 8 to 22. He will then go to Fort Worth, where he will speak at the vocal forum and act as judge in the state contest at the convention of the Texas Music Teachers Association. Mr. Alberti and Nita Gale (Mrs. Alberti) will give a recital at Texas State College for Women at Denton. Following this, Mr. Alberti will teach in Memphis, Tenn. Pupils of Mr. Alberti who have been active recently in making concert and operatic appearances include Frances Watkins and Adelaide Lawlor, sopranos; Martha Ellen Coxwell, Carolyn Hunter and Mary Jane Watkins.

Alfonso Cavallaro in New Haven

NEW HAVEN, May 1.—Alfonso Cavallaro, instructor in violin at the Taft School, Watertown, Conn., gave a recital here in the YWCA Auditorium on the evening of April 27, with Reuven Kosakoff at the piano. The program began with Brahms's D Minor Sonata after which there were works by Baumgartner, Bloch and Mozart-Kreisler. Following the intermission came a Sonata in B Minor by Respighi, who was one of Mr. Cavallaro's teachers, and Saint-Saëns's Rondo Capriccioso. The audience was a capacity one and highly enthusiastic throughout the evening. H.

Peabody Summer School to Open

BALTIMORE, May 10.—Charles Marie Courboin, organist, will again be a member of the faculty of the Summer School at the Peabody Conservatory of Music. Frederick R. Huber is the manager of the Summer session which will open on June 22. Other members of the faculty include Pasquale Tallarico, Carlotta Heller, Mabel Thomas, Frank Bibb, John Dudley, Frank Gittelton, Gilbert Stange, John Bohl, William Freitag, Lloyd Geisler, Wilmer Bartholomew, Martha Roux, Charles Miegel and Frances Florentin.

Tallarico to Head Summer Session

BALTIMORE, May 8.—Pasquale Tallarico, member of the faculty of the Peabody Conservatory of Music, will again head the piano faculty of the Summer session. He will be assisted by Carlotta Heller and Mabel Thomas. During the Summer session Mr. Tallarico will conduct, in addition to his private instruction, an interpretation class. Miss Thomas will conduct courses in accompanying and ear-training, and Miss Heller a teachers' training course.

Music Builds Morale! Music Must Go On!

LOTTE LEHMANN PLANS TEACHING ON COAST

Singer to Embark on New Activity This Summer in Santa Barbara and Los Angeles

For the first time in her career, Lotte Lehmann, soprano of the Metropolitan Opera and noted Lieder singer,



Lotte Lehmann

will teach a master class in vocal study this year in California, where she plans to spend the Summer. After her last concert of the season, a joint recital with Bruno Walter in San Francisco on May 22 (she is the only artist whom the conductor accompanies at the piano), Mme. Lehmann will go to Santa Barbara and will teach a limited number of students during June, July and August. She will give individual instruction in voice production and in working out concert programs and opera roles, mainly in Santa Barbara, but also one day each week in Los Angeles. Her brother, Prof. Fritz Lehmann, will assist her and will hold classes in the dramatic interpretation of opera, concert and radio repertoire.

A long-cherished desire of Mme. Lehmann's, teaching was impossible before the war because of engagements in Europe, Australia and South America which absorbed her Summer months. Mme. Lehmann will reside in Santa Barbara with her friend, Frances Holden, and in addition to teaching will give a series of concerts for the benefit of service organizations.

Gerster-Gardini Pupils and American Orchestra Heard

Pupils of Berta Gerster-Gardini, the Gerster-Gardini Coloratura Group and the American Orchestra of Young Musicians, Felix Robert Mendelssohn, conductor, were heard in concert in the Carnegie Chamber Music Hall on the evening of May 2. The orchestra opened the program with a transcription of a Prelude and Fugue by Bach, following which Parker Watkins, tenor, sang a recitative and aria from 'The Messiah' and Annette Simpson, with Daniel Yale, violinist, gave the aria from Mozart's 'Il Re Pastore'. Frances Peck was soloist in the Beethoven C Minor Concerto. Other singers heard included Maria DeLuca, Audrey Cotter, Maria Alliegro, Lillian Odze. The program closed with an arrangement by Otto Seyfert of 'The Beautiful Blue Danube' sung by the group with orchestral accompaniment. Mr. Seyfert was the accompanist. D.

Albany Piano Teachers Engage Hans Barth

The Albany piano teachers have engaged Hans Barth for an eight-lesson teachers' course. The subjects include: Technique and How to Teach It; How to Teach Elementary Harmony; How to Teach Interpretation, etc. Mr. Barth continues to teach a master class in Springfield and Holyoke, Mass., once each month. This is in addition to his classes in New York City at the Barbizon-Plaza Hotel.

Fritz Mahler to Give Course at Juilliard

Fritz Mahler will give a new course at the Juilliard Summer School this year, the technique of solo appearances with orchestra. The course is designed to acquaint musicians with the fundamentals of conducting, interpreta-

tion, phrasing and style, score reading, analysis of musical forms from the viewpoint of the conductor and an understanding of the problems of performance with orchestra and other ensemble groups. Mr. Mahler will also give courses in advanced orchestral conducting, the technique of conducting opera and light opera and the study of symphonic repertoire.

Gerry Pupil to Study at Berkshire Centre

Jean Handzlik, American contralto and pupil of Arthur Gerry, New York voice teacher, was among the sixteen students chosen from 250 contestants for study under Herbert Graf at the Berkshire Music Center this coming Summer. Miss Handzlik was also one of the three finalists in the Naumburg Foundation competition held recently. The contralto appeared as soloist in special Lenten services at the St. Bartholomew's Church in New York and was later heard as one of the soloists in four Bach Cantatas presented by New York University as part of that school's annual presentation. Martin Bernstein was the conductor.

Bauer to Teach at Peabody

BALTIMORE, May 4.—Harold Bauer, noted pianist, has been appointed a member of the Peabody Conservatory faculty. Mr. Bauer will conduct a special course of piano classes during six weeks of next season, beginning in October. These classes will be held once each week and will be of three hours duration. The classes will be open to both performers and auditors.

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MORE noteworthy additions have been made to the uniquely interesting library of Music Press, Inc., which has not only made available for practical use some rare gems of earlier times, but has latterly begun to introduce works of distinction by present-day composers. In this Contemporary Series now appears 'Village Music' by Douglas Moore, written for small or full orchestra.

On the authority of an explanatory foreword, 'Village Music' was conceived for small orchestra with a view to providing a piece of moderate difficulty that could be played by college orchestras and amateur ensembles. It seems that the composer's ten-years' experience as conductor of the Columbia University Orchestra has led him to the opinion that in ensembles of this sort flutes, clarinets, trumpets, trombones, percussion and strings are usually more available and often more proficient than the oboes, bassoons and horns. Accordingly, this work is scored basically for the instruments of the former group, but optional parts have been provided in case the others are available.

'Village Music' is a suite of four dances opening, appropriately enough, with a Square Dance, which is followed by a 'Procession', a Nocturne and a Jig, in turn. The Square Dance and the Nocturne are expanded versions of music by the composer used previously in the documentary films, 'Youth Gets a Break' and 'Power and the Land'. This suite consists throughout of vital and healthy music characteristic of the wholesome spirit of American life at its best, the rollicking pieces that open and close it finding an effective contrast in the moods of the 'Procession' and the Nocturne. And the scoring, needless to say, bears the impress of the authoritative knowledge of his medium that Prof. Moore has so convincingly demonstrated many times heretofore. In colloquial parlance, this is a four-star work for the groups for which it is specifically designed.

Then to the Music Press Orchestra Series have been added Handel's Grand Concerto in B Flat and a second set of Contredanses by Beethoven. The Handel Concerto consists of five movements of characteristically vital and forthright music, exuberantly high-spirited in the three fast movements and with a fine breadth and dignity in the Largo and more than usual grace and charm in the Minuet. It was wisely chosen as one of the most brilliant of all the composer's works in this form. Composed for two oboes, strings and keyboard, this concerto, as the general editor of the series, Edwin John Stringham, points out, may be played by string orchestra as well, with the two oboe parts taken by solo violins. Extra parts have been added to make possible a performance by small or full orchestra, extending the usefulness of the work to many types of professional and amateur orches-



Douglas Moore Vittorio Giannini

tras. It has been edited by George Dasch.

The first volume of Beethoven's Contredanses was one of the first publications of Music Press. It contained the first six of the dances. Volume 11, now released as edited, like its predecessor, by John E. Castellini, embraces Nos. 7 to 12. The dances are intended to be played in succession without interruption between and at the same tempo throughout. These vigorous and ingratiatingly melodic and lilting dances, usually well adapted to either small or full orchestra, deserve a place in the repertoire of all orchestral groups, of whatever status.

MRS. BEACH'S LATEST WORK A PASTORALE FOR WOODWINDS

FOR wind instruments a Pastoral by Mrs. H. H. A. Beach has just come from The Composers Press. It is written for a quintet consisting of flute, oboe, clarinet in B Flat, horn in F, and bassoon.

This is a charming idyll of gracefully flowing line and intriguing instrumental coloring, written with the familiar facility and smoothness of Mrs. Beach's experienced hand. The performance-time is given as three minutes and three quarters.

Other recent publications of The Composers Press include two compositions for brass instruments by Charles Haubiel, a stirring 'Processional' for four trombones, which requires nearly three-and-a-half minutes for performance, and a Ballade for brass sextet composed of two trumpets in B Flat, horn in F, baritone, trombone and tuba. The time-requirement is six-and-a-half minutes. Both of these pieces, which present no difficulties too formidable for student players, have been selected for the National School Music Competitive-Festivals Curriculum.

TWO NEW SONGS AMONG RICORDI NOVELTIES

NEW songs of sterling quality by Vittorio Giannini and Anthony Paganucci are among the most recent publications of G. Ricordi & Co. The Giannini song, 'It Is a Spring Night', a setting of words by Karl Flaster, is an elaborate concert song for high voice with an imaginative, brilliantly developed treatment of the text marked by a spacious vocal line of pronounced melodic distinction and a

rich piano accompaniment that becomes at times almost orchestral.

Mr. Paganucci's 'Jerusalem' with a gripping text by A. Winfield Hoeny, is written for a baritone and is a song of potent dramatic effect, with a persistent agitate accompaniment that continues until the blast of trumpets heralding the delayed rescue from the besieging armies is indicated. A few Andante religioso measures bring the song to a well-contrasted close.

Among choral works are a well-worked-out artistic arrangement by George W. Kemmer of the Negro spiritual, 'The Crucifixion', for mixed voices in four parts, with various short solo passages, and a highly effective arrangement by Cesare Sodero for four-part male chorus of Carlos Lopez Buchardo's 'Vidala', with a good English text by Joseph Mathieu.

Then in the field of wood-wind music David Bennett has made knowingly wrought arrangements for clarinet quartet of some of M. Béclard d'Harcourt's Peruvian Inca Melodies. A quartet for four B Flat clarinets is concerned with the melodies, 'Zas!-Baile de los Danzantes-Pasna Pitaci', while 'Harawi-Baile-Khacampa' form the material for a quartet for first and second B Flat and alto and bass clarinets. Here is novel and intriguing material for clarinet groups.

A METHOD FOR CLARINET STUDENTS

CLARINET students are offered a practical and admirably planned instruction book for their instrument in The De Caprio Clarinet Method, which is published in two parts by the Mercury Music Corporation.

The author, Domenico De Caprio, has endeavored to design his work from the standpoint of the student, and so he proceeds to offer immediate and progressive access, through musical application, to the mechanics and technique of the clarinet. There are valuable exercises for acquiring proper embouchure and eminently practical systems of fingering are given, which are made pointedly lucid by means of various illustrations of the instrument. And, still more important from the standpoint of artistic playing, the musical material used has been edited in such a manner as to train the student to think in terms of phrase groups rather than single tones from the beginning. This Method should prove of great value to the clarinet students in schools and colleges.

A CONCERTINO FOR TWO-PIANO TEAMS

SOMEWHAT unusual in general character for its medium is a Concertino in G Minor for two pianos by Jean Pasquet that has just been brought out by J. Fischer & Bro. The work is unmistakably concerto-esque in style and throughout the first two of the three movements the first piano has a slight edge on the second as regards opportunity and importance.

The music is essentially "grateful" from the standpoint of both player and listener, while not the least of its virtues is the fact that it sounds more difficult than it really is. For, as a matter of fact, its technical exactions are by no means as considerable as might be expected from the dimensions of the work.

The first movement opens with a majestic theme in double octaves followed by a brilliant run, and this is followed, in turn, by a warm, 'cello-like melody. Then other sprightlier material is interspersed with the development of these ideas. The short Adagio in the tonic major consists of a spaciouly curved and effective lyric theme that suggests the violin, and then the closing scherzando Allegro of a gaily tripping nature is

developed to a brilliant close. This is a work usable by both professionals and students. It covers twenty-three pages in all, and two copies are needed.

The same firm adds to the prestige of its liturgical library with a 'Missa Eucharistica' by Pietro A. Yon for four-part choir of either soprano, alto, tenor and bass, or soprano, first and second tenor and bass, with organ accompaniment. This is one of the most loftily conceived church works that Mr. Yon has yet written, marked, as it is, by a chaste liturgical style combined with vital melodic beauty. Especially fine are the 'Kyrie', the 'Credo', the 'Sanctus' and the 'Benedictus'. This mass was written for the Eucharistic Congress held in St. Paul, Minn., last year.

'NUTCRACKER SUITE' ARRANGED FOR SPECIAL CHILDREN'S USE

ONE of the most attractive contributions to the musical literature for children is the arrangement Ada Richter has made of Tchaikovsky's 'Nutcracker Suite' as a "story with music" for piano, which is published by the Theodore Presser Co.

The story of the Nutcracker of Nuremberg is first told simply and then each number of the suite is given in a piano arrangement of comparatively little difficulty. The music is made all the more vivid by virtue of the program notes that are interspersed. And not the least of the book's assets by any means are the jolly and picturesque illustrations.

Various ways in which this ever-intriguing story with music may be used for recital purposes are offered at the end. It is suggested that the story may be related by the teacher, or a child, and the pieces played by pupils, that the story may be dramatized, speaking parts taken from the text, and a narrator used for descriptive parts; that the story may be dramatized in pantomime; and that it may be presented as a series of tableaux to music with the illustrations in the book serving as models for the tableaux.

DARIUS MILHAUD WRITES FOUR SKETCHES FOR PIANO

FOUR Sketches for the piano by Darius Milhaud that have just been published will interest the admirers of that co-founder of the now non-existent French 'Six'. The pieces are issued separately by the Mercury Music Corporation.

The titles are 'Eclogue', 'Alameda', 'Sobre la Loma' and 'Madrigal'. These are all short pieces, only three pages in length, with the exception of the first, which is one page longer than the others, and they all bear the characteristic Milhaud impress of economy of means. Whether one warms to them at once or not, they all deal with ideas of sharply outlined physiognomy, which are treated with a logical sense of structural symmetry.

The animated and whimsical 'Eclogue' and the fluently melodic 'Madrigal', melodic in the idiomatic Milhaud manner, are the most engaging on first acquaintance, but undoubtedly the 'Alameda', which is written in the spirit of a habanera, and the 'Sobre la Loma', in rumba rhythm, will appeal first to those who are more especially interested in dance movements. L.

BRIEFER MENTION

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'Romance in Caracas', by Belle Fenstock, a modern piano solo of sharply marked rhythm and strongly South American flavor (Chappell).

'Solfeggietto', by C. P. E. Bach, in a carefully examined new edition with practical fingering by Frank J. Potamkin (Elkan-Vogel).

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Glory (high, med., low) **Charles Wakefield Cadman**
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WILLIAMSBURG, VA., May 10.

ONE of our most important music events each Spring is the series of concerts under the direction of Ralph Kirkpatrick, given at Colonial Williamsburg. There have been seven series so far and it is good to see that they have continued on despite the war. During the American Revolution, Williamsburg suffered greatly owing to various reasons, among others, the removal of the seat of government to Richmond. The governor's palace also was unfortunately burned to the ground while occupied as a hospital for the American army and the house of the President of the college suffered the same fate when used as a hospital by the French army.

During the late 18th century, Northerners made fun of Williamsburg, which they said was a village with metropolitan pretensions and an exchange of pamphlets took place between Judge St. George Tucker, a true son of Virginia, and the Reverend Jedediah Morse, A.M., author of the American Universal Geography, and father of the celebrated Samuel F. B. Morse, inventor of the telegraph. Judge Tucker, after answering the charge that "everything in Williamsburg appears dull, forsaken and melancholy—no trade, no amusements, but the infamous one of gaming, no industry, and very little appearance of religion" acidly admitted that there were no gala boxing matches but declared that music was a leading activity. "There is one amusement to which the inhabitants of Williamsburg are not a little addicted, and as it is not very common elsewhere, I

shall take the liberty to mention it. . . . A week rarely passes in which a number of the inhabitants do not assemble for the purpose of passing an hour or two at church, while the ancient organist, or some of his pupils perform upon the well-toned organ and often is the passenger invited into the place, in a fine evening, by hearing 'The pealing anthem' swell the note of praise." And another writer observed: "Scarce an Evening (as Dicky can tell you) but we are entertain'd with the performance of Felton's, Handel's and Vivaldi's compositions."

The use of music as a cultural asset and a vital aid to morale in wartime was understood by the people of Williamsburg during our struggle for independence. People wanted to get away for a while from the war effort, from the hospitals where the sick were being cared for, and listed to the things of the spirit—to music. Thomas Jefferson, in his account book of 1778 notes:

"May 25 Pd for hearing organ—6/
June 2 Pd for hearing organ at church—do."

Music has long been a major ally in sustaining morale and the concerts which Dame Myra Hess organized over a year ago at the National Gallery in London are but another illustration of this age-old principle. More power to the directors of Williamsburg, Inc., for having continued on with the series in these days.

Music Played in Old Williamsburg

We are apt to forget the prominent part of music in Colonial times. The music played in 18th century Williamsburg was mostly taken from abroad; Handel, Couperin, Rameau, Purcell, Boccherini and other masters of the period were favorites with the Colonial gentry and this music was understood and almost inordinately enjoyed. "Music is the favorite passion of my soul," wrote Thomas Jefferson and he, together with Robert Carter, John Randolph, and Patrick Henry, to mention but a few, were able performers on the violin, spinet and guitar.

The series which Mr. Kirkpatrick gave May 4 to 9, this Spring, featured three wood winds: flute, oboe, and bassoon, instruments which meant a good deal to Colonial Virginians. Jefferson, in a letter to a friend in France about obtaining foreign gardeners, wine growers, and stone cutters for Monticello, observed:

"I suppose there might be found persons who could perform on the French horn, Clarinet, or oboe and bassoon so that one might have a band of two French horns, two clarinets, two oboes and a bassoon without enlarging their domestic expenses. A certainty of employment for a half dozen years, and at the end of that time to find them, if they chose, a conveyance to their own country, might induce them to come here on reasonable wages."

Wind instruments have a peculiar appeal. There is an out-door, transparent quality about them which is most engaging. There were outdoor performances of music for voice and wind instruments in the Palace Gardens during the festival and assisting Mr. Kirkpatrick were Pauline Pierce, Frances Blaisdell, Eva Heinitz, Lois Wann, Elias Carman, David Weber, and David Rattner.

As in the past, the programs were based on music known to have been performed in Colonial Virginia, and Mr. Kirkpatrick chose for this spring's concerts sonatas by Handel, Galliard, and the famous Mozart Quintet in E Flat, written in 1784. It is of this work that the young Austrian wrote his father: "This is the finest piece that I have so far written in my life." Handel, of course,

needs no introduction. His oboe sonatas are magnificent examples of complete understanding of the instrument, 18th century form, with delightful and not too taxing musical ideas. Galliard is not known to many people. Born in Hanover in 1678, where he studied with Steffani, Galliard went to London in his twenties. An oboist and chamber musician to Prince George of Denmark, he succeeded Giovanni Battista Draghi, organist at Somerset House and later was active in writing music for the state at Lincoln's Inn Fields and Covent Garden. Although he prepared music for Milton's 'Paradise Lost', he is best known today by some of his chamber music sonatas which have been republished. The bassoon has a most unusual sound. Coleridge would have us believe that the Wedding Guest was much moved by the "dried leather" tone of the instrument. It has always been the bass for groups of wind players. There is something comic about its lumbering tone, but like the fat man, it can be romantic and capable of expressing sentiment with the passion of a Cyrano de Bergerac. Skillfully played, the effect is very beautiful indeed. Mr. Rattner did full justice to the instrument. Somehow, the bassoon belongs in a Colonial Williamsburg setting.

Viola da Gamba Works Heard

By way of contrast, Mr. Kirkpatrick devoted another program to music for voice, flute, viola da gamba and harpsichord. The enthusiasts for viola da gamba music expressed their case forcibly in the 17th century when Thomas Mace criticized the violin and added:

"People now run over their Brave New Ayres; and with what High Priz'd Noise, viz 10 or 20 Violins. . . . which is rather fit to make a man's ears glow, and fill his Brains full of Frisks, etc., than to Season and Sober his Mind, or Elevate His Affection to Goodness."

The viola da gamba had its admirers throughout the 18th century and there is no question that with its fretted neck and six or seven strings, the instrument is capable of great variety and chords which are impossible on the 'cello. Miss Heinitz is a leading exponent today of the viola da gamba in this country.

The third program was devoted exclusively to the harpsichord music of Johann Sebastian Bach. It is doubtful whether the great Leipzig master was known in Williamsburg, but the school of organ playing to which he belonged was indirectly represented by Peter Pelham, organist of Bruton Church from 1755 to 1802. The story is as follows: Pelham studied in Charleston, South Carolina, with Carl Theodore Pachelbel (1690 to 1750), son of Johann Pachelbel of Nuremberg, one of the greatest of all German organists. The latter was closely connected with the Bach family, being the godfather of Judith Bach and the teacher of Johann Christoph Bach, the elder brother with whom Johann Sebastian went to live and study when he was ten years old.

The attendance at the Williamsburg festival this year was better than ever before. The performances in the ball room of the Governor's Palace and in the Palace Gardens were unforgettable and enjoyed by everyone. In these troubled times the relationship between the culture of our forebears and the tradition we are fighting for seemed very close indeed.

NEW OPERA COMPANY ENGAGES SIX SINGERS

Young Americans Chosen for Leads in Fall Productions—Chekhov Named Stage Director

The New Opera Company, Paul Kerby, director, has engaged six young American singers for leading roles in productions scheduled next season at the 44th Street Theatre. The five-week season will open on Nov. 3. Jess Walters, baritone, and Florence Kirk, soprano, have been reengaged to appear as Macbeth and Lady Macbeth in Verdi's opera.

The others are: Mary Bowen, soprano, of Baltimore, Md., winner of a National Federation of Music Clubs Contest, who will sing the leading female role in Walter Damrosch's opera, "The Opera Cloak", which will have its world premiere on Nov. 3; Donald Dame, twenty-year-old tenor of Titusville, Pa., and Cleveland, Ohio, who has been signed for a role in 'The Bat'; Winifred Heidt, mezzo-soprano from Detroit, Mich., who will sing a leading role in 'The Fair at Sorochinsk'; and Christine Johnson, contralto from Hopkinsville, Ky., who will appear in 'Macbeth' as well as in 'Pique Dame'. The entire cast of the Damrosch opera and other roles which have not yet been assigned will be announced shortly.

Michael Chekhov, one of the founders of the Moscow Art Theatre, has been engaged as stage director for 'The Fair of Sorochinsk'. Mr. Chekhov, a nephew of the novelist Anton Chekhov, is director of the Chekhov Theatre Studio which was brought to Ridgefield, Conn., from Devonshire in England at the outbreak of the war. He will be associated in the production of the Mussorgsky opera with Emile Cooper, conductor, and Mstislav Dobujinsky, who will design the production.

Philharmonic Ends Season with Balance of \$20,000

The New York Philharmonic-Symphony's centennial season was completed with a balance of \$20,000 left over from the Maintenance Fund. Attendance at the concerts was better than ninety per cent of capacity. Marshall Field was re-elected as chairman and president.

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GAINESVILLE HAS SPRING FESTIVAL

Brenau College Devotes Four Days to Opera and Concert and Band Events

GAINESVILLE, GA., May 10.—The annual four-day Spring Festival at Brenau College, April 30 through May 3, opened with a double bill, Mascagni's 'Cavalleria Rusticana' and Wolt-Ferrari's 'The Secret of Suzanne'. Enrico Leide, director of music of the college, conducted. For the first opera two singers were imported from New York, Donald Gage, tenor, for the role of Turiddu and Elwyn Carter, baritone, as Alfio. The remainder of the cast for 'Cavalleria', members of the music faculty and college students included Marguarite Ringo as Santuzza; Lynette Rosen as Lola; Jeanette Johnson (from Atlanta) as Mamma Lucia; and Harry Tucker, Sr., as the Priest. Giving colorful support was the chorus with the personnel of the Brenau Choral Club, Rigina Vicarino, director; the Atlanta Civic Choral Club, Walter Herbert, director; and the leading male singers from Gainesville. Collaborating splendidly was the Brenau Symphony.

In 'The Secret of Suzanne', Elda Vettori, from New York, as Countess Suzanne; Eugenio Prosperoni, faculty member; as Count Gil and Anna Singer, college student, as Sante, the dumb servant, were heard. The score was brilliantly played by Eliza Holmes Feldmann, pianist and faculty member, assisted by the Symphony, using a special orchestration by Mr. Leide.

A matinee recital was given by Elda Vettori, Elwyn Carter; Donald Gage and Gordon Farndell, organist, on the second day. In the evening, the department of speech and Brenau's Little Theater membership gave an elaborate performance of Goldsmith's comedy, 'She Stoops to Conquer', under the coaching and direction of Maude Fisk LaFleur, faculty member.

Franciszek Zachara, eminent Polish pianist and faculty member, gave a matinee recital on the third day. In the evening, the festival reached another highlight in the presentation of

Some of Those Who Participated in the Brenau College Spring Festival Are: (Front Row) Lyntett Rosen and Eugenio Prosperoni; (Back Row, from the Left) Enrico Lieke, Marguerite Ringo, Jeanette Johnson, Donald Gage, Elda Vettori, Regina Vicarino, Elwyn Carter and Gordon Farndell



H. K. Spain

Balfe's 'The Bohemian Girl'. Participating were Regina Vicarino as Arline; Donald Gage as Thaddeus; Elwyn Carter as The Count; Camillus Dismukes (faculty member of North Georgia College) as Florestine; Jeanette Johnson as Queen of the Gypsies; Eugenio Prosperoni as Devil's Hoof; and Matalice Youmans, college student, as the Nurse.

On the closing day, an afternoon concert was given by the Brenau College Symphony and the Brenau Choral Club, under the baton of Mr. Leide. At sundown, the Brenau Girls' Band combined with the Riverside Military

Academy Band for a concert and Dress Parade on the drill-field of the Academy.

Responsible behind the scenes for the success of the festival were Dr. and Mrs. H. J. Pearce, Brenau's president and his violinist wife. On the production staff of the festival serving with Mr. Leide were Gordon Farndell, assistant conductor and director of choruses; Marion Rhyne, dance director; Martha Hall, stage technician; Mrs. Laura Porter, scenic artist; Mrs. Lane Smith, costumes, and Nell Jenkins, make-up artist.

HELEN KNOX SPAIN

Opera in Dallas

(Continued from page 10)

Dudley the part of Normanno, and Thelma Votipka, Alisa. Pietro Cimara conducted ably.

On the second evening, Mozart's 'Don Giovanni' was presented with a fine cast, John Brownlee singing and acting in a most excellent manner the part of the Don. Donna Anna was in the capable hands of Rose Bampton, who made her first appearance here and who received much acclaim for her fine singing and good acting. Mr. Cordon, displaying a voice of lovely quality and a fine training in the part of Il Commendatore, was much enjoyed. Charles Kullman sang well and interpreted in fine manner his role of Don Ottavio. Donna Elvira

was excellently sung by Jarmila Novotna. Zerlina was sung by Josephine Antoine, her first performance anywhere of this exacting role. She revealed beauty of voice and personal charm. That superb bass, Salvatore Baccaloni, left nothing to be desired in his handling of the role of Leporello. Texans were delighted that Mack Harrell, one of our own, was intrusted with the role of Masetto. Mr. Harrell, formerly of Greenville, Texas, performed splendidly. The conductor was Paul Breisach, new to Dallas.

The third offering, on the evening of April 17, was 'Carmen', with the French artist, Lily Djanel, in the name part. She was excellent in every way, and her interpretation received much acclaim in her first appearance here. Licia Albanese was fine in the smaller role of Micaela; her singing was lovely. Raoul Jobin was splendid as Don José, and his acting of the role was much appreciated. Escamillo was intrusted to the young American baritone, Leonard Warren, and he proved himself not only a splendid singer, but brought histrionic ability to the part. Others in this superb cast included Thelma Votipka, Helen Olheim, George Cehanovsky, Alessio De Paolis, Louis D'Angelo, and Wilfred Engelman. The conductor was Wilfred Pelletier.

Probably 'Aida' is the most spectacular opera given by the Metropolitan and it drew a large and enthusiastic audience on April 18. Stella Roman was more than adequate vocally and in an acting capacity as Aida, and re-

ceived rounds of applause for her fine interpretation. Bruna Castagna was the superb Amneris, and sang the part in excellent manner. Arthur Carron was excellent as Radames. A newcomer to these parts was intrusted with the role of Ramfis, Nicola Moscona, and he proved a fine singing artist and his work was enjoyed. The part of Amosro again proved the versatility of Mr. Cordon. John Carter, as a messenger, and Maxine Stellman, as a priestess, did good work. Fausto Cleve conducted.

St. Leger Conducts 'The Barber'

For the last performance on the evening of April 16, 'Il Barbiere di Siviglia', was chosen, and proved among the most popular operas given. A most capable cast was assembled, John Charles Thomas singing with fine musicianship and much gusto the role of Figaro. Bidu Sayao was beautiful to see and hear as Rosina, and in the lesson scene she sang a composition by Pietro Cimara, 'L'Inutile Precauzione'. Mr. Baccaloni left nothing to be desired in his singing and acting of Dr. Bartolo, and laughter and applause greeted his interpretation. Bruno Landi did fine work as Count Almaviva. Mr. Cordon received an ovation for his singing and acting of the role of Don Basilio. Irra Petina, always well liked for her excellent acting and singing, gave a good account of herself as Berta; Wilfred Engelman and John Dudley in their smaller roles were well cast. The conductor was Frank St. Leger.

The Dallas Grand Opera Association, of which Arthur L. Kramer is president, is to be congratulated on its indispensable part in making this season so successful. Plans are being made for a return engagement of the Metropolitan next season. Vice-presidents of the local organization include W. J. Brown, W. L. Prehn, and E. P. Simmons; treasurer is Fred F. Florence; secretary, B. G. Habberton; R. L. Thornton, chairman of the executive committee, and the board of directors is composed of thirty-three leading business men of Dallas, and Edward M. Polk, of the adjacent city of Corsicana. The small deficit of this season was taken care of from the surplus left from last season.

MABEL CRANFILL

Opera in Birmingham

(Continued from page 10)

Mrs. John Dewitt Peltz, editor of the *Opera News* and publications director of the Metropolitan Opera Guild, who is touring with the company, took part in the performance as a member of the chorus.

The ninety-piece orchestra under the baton of Pietro Cimara was enjoyed by the audience as much as the singing. The ballet was colorful, and the chorus was excellent.

Some of the applause belonged to the resident music club for its contribution to music in this city for thirty-five years, and for its promise, in cooperation with Marvin McDonald, business manager, to bring the "Met" back next April.

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American Music in Rochester

(Continued from page 3)

thaniel Dett, and 'Ain'a That Good News' by William Dawson, were sung a cappella. Robert Ward's 'Hushed Be the Camps Today' and 'Blessed Are They' by Kent Kennan (a first performance), were accompanied by the orchestra. The concluding Symphony had its first performance in New York some time ago, and Mr. Ward is now with the army at Fort Riley.

Founder's Day Observed

The second day of the festival was observed as 'Founder's Day', being the twentieth anniversary of the founding of the Eastman School, and brought the Eastman School Senior Symphony, Howard Hanson, conductor, with Mary Martha Niemann, soprano; Martha Worth, contralto; Mac Morgan, baritone, and William Warfield, baritone, as soloists, assisted by a vocal ensemble prepared by Emanuel Balaban. Olin Downs, music critic of the *New York Times*, delivered an address reviewing the history of the effort to give American music a hearing, and comparing the music of this country with the present situation of music in Europe.

The program included 'Festival' by Gustave Soderlund, 'Three Moods for Dancing' by Wayne Barlow, Scenes from 'The Passion' by Bernard Rogers (a first performance) and, following Mr. Downs's address, Howard Hanson's Symphony No. 3. The Rogers music, well sung and well played, revealed talent, coherence and effective orchestration. All the composers listed on the program were present to receive the very cordial applause of the large audience.

Gordon Gets New Post

On the third day of the festival, Wednesday, April 29, Dr. Hanson gave a luncheon at the Rochester Club to the visiting composers and various other guests. At this luncheon, Dr. Hanson announced that Jacques Gordon will become permanent head of the violin department of the school, the position held for a number of years by the late Gustave Tintot. It is understood that Mr. Gordon will not relinquish his work as director and player in the Gordon String Quartet. Among the guests at the luncheon were Edwin A. Fleisher of the Fleisher Music Collection of Philadelphia; Arthur Cohn, composer



Howard Hanson

and assistant to Mr. Fleisher; William Bergsma of California; Luigi Sylva, 'cellist; Dr. Charles Vardell of Winston-Salem, Mr. Gordon, Juan Batista Plaza, musicologist and composer of Venezuela, who addressed the student body in the morning; Antonio Sa Pereira of Brazil, Thelma Biracree, dancer and choreographer, and various faculty members of the school.

The Little Symphony of Phi Mu Alpha, Frederick Fennell conductor, was presented at Kilbourn Hall in the afternoon, before a good-sized audience, playing a long program. First performances were Allen McHose's Concerto for oboe and orchestra, with Devere Moore as soloist; Gail Kubik's 'Whoopee-yi-yo', a fantasy on cow-boy tunes; and James Ming's Larghetto for strings.

Chamber Music Performed

In the evening, again at Kilbourn Hall, the Gordon String Quartet presented three new quartets and Catherine Crozier, organist, played some new music by Edward Royce, Variations on the Chorale 'Everyman'. It is good organ music in the modern vein, and was well played by Miss Crozier. The quartets presented were a First Quartet by Herbert Inch, another by William Bergsma, and a third, entitled Quartet in E Minor, by Anthony Donato. The last one seemed most musical, with greater sensitiveness on the part of the composer, to his medium. The audience, which crammed the hall, recalled the quartet and the organist for many bows.

The sixty-first American Composers Concert, played by the Eastman - Rochester Symphony (composed of members of the Eastman School Senior Symphony and the Rochester Civic Orchestra) and conducted by Dr. Hanson, took place on the evening of April 30, with Luigi Silva as soloist. The program included Burrill Phillips's very delightful 'Selections from McGuffey's Readers', Bernard Rogers's Suite 'Once Upon a Time', a new Concerto for 'cello and orchestra by David Diamond, a theme and variations on an old southern camp-meeting tune 'The Shelf Behind the Door', by Charles Vardell; and Howard Hanson's 'Nordic' Symphony. Although Mr.

Silva's superlatively fine 'cello playing and the orchestra's expert reading of new music must have been appreciated by both Mr. Diamond and the audience, the Concerto was no pleasure to listen to. The world's and Mr. Diamond's ideas as to what constitute music, seem to differ. Can the world be wrong?

Mr. Vardell's music is always a pleasure to listen to. He has something to say, he says it well, and it is relative to the American scene. Not all the variations were played, and it is hoped that they will some time be given here in their entirety. The large audience greeted all the composers cordially.

Ballet Draws Throngs

On Friday evening, May 1, the eagerly looked forward-to ballet program was presented at the Eastman Theatre, with Dr. Hanson conducting the Civic Orchestra, and Thelma Biracree as the choreographer. The dancers were from her studio. The audience was queued for half a block down the street, waiting for the doors to open, and many were turned away. The ballets on the program were 'Juke Box' by Alex Wilder, 'Night Clouds' by Wynn York, 'Gold and the Senor Commandante' by William Bergsma, 'Dance' by LaVahn Maesch, 'The Winter's Passed' by Wayne Barlow, 'Step Into My Parlor' by Burrill Phillips, and a Suite from Howard Hanson's opera 'Merry Mount'.

In the 'Juke Box' ballet, the scene was a college sweet shop, and a large cast kept the audience amused. The music is clever and tuneful. Wynn York's 'Night Clouds' was danced as a duet by Miss Biracree and Olive McCue, guest soloist. Kent Kennan's 'Night Piece' was danced by Ruth Solers, Earl Kage and a dance group. Dr. Bergsma's ballet is a vivid and

lively extravaganza portraying California in 1824, and drew much applause. LaVahn Maesch's 'Dance', said to have been written for Miss Biracree, was danced by her in true ballet fashion. Mr. Barlow's 'The Winter's Passed' was performed by a group. Mr. Phillips's 'Step Into My Parlor' was a first performance, with story by Miss Biracree. It was a colorful and amusing bit of choreography and the music proved charming. It was danced by Miss McCue, Miss Biracree, Marjorie Davis, John Shore, Herbert LeFrois and Earl Kage. The 'Merry Mount' selections comprised a Prelude, played by the orchestra, a 'Children's Dance', 'Love Duet', and the 'Maypole Dance'. At the close the audience called all the principals to acknowledge the applause, including Dr. Hanson, Miss Biracree, Clarence Hall, the scenery designer, and Alice Couch, the costumier.

Chantals Give Benefit Program

Violette and Helene Chantal, French duo-pianists, were warmly greeted at the annual soirée of the Cercle Francais on April 25, sharing a program with the actress Renée Maeterlink at New York University. The Red Cross and French refugee children benefited from the performance. In two groups of duos the Misses Chantal offered works by Dubois, Debussy, Gounod, Chaminade, Ravel and Saint-Saëns.

Gundry Ends Season in Pasadena

Roland Gundry, violinist, gave his last concert of the season in Pasadena, Calif., on April 19. He will begin his Fall season in Boston in October and is scheduled for his third New York recital in Town Hall on Nov. 6.

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The Board of Directors Planning Future Buildings. From the Left: Franklin Dunham, T. P. Giddings, Joseph E. Maddy and C. M. Tremaine



Photos by L. Aigner
Students Enjoying a Swim in the Lake

National Music Camp Season to Stress Accomplishment and Growth of Native Artistry—Noted Conductors and Composers to Offer Programs

THE 1942 season of the National Music Camp at Interlochen, Mich., will place emphasis upon American musical achievements and the steady growth of American artistry. Dr. Joseph E. Maddy, camp president, believes that the public schools, the radio, the movies, and symphony orchestras are fast developing native talent and popular musical awareness destined to make this country the most musical nation on earth.

It is already possible to discover an American musical trend toward rhythm and description which is in strong contrast to European melodic composition of an earlier day. Guest conductors scheduled for the 1942 broadcasts of the high school symphony orchestra at the camp will emphasize Americana on their programs.

Last year Paul Whiteman made a first appearance at the camp; this year Ferde Grofe is invited to conduct a program built around his 'Grand Canyon Suites' and 'Mississippi Suite'. Dr. Frederick Stock of the Chicago Symphony will return for a concert, and other guests of the season will include such American composers as Percy Grainger, Howard Hanson and Eugene Goossens.

Reflecting also the military and nationalistic mood of the day, Dr. Maddy intends to produce at the Camp early in the season a patriotic song service written last winter in the playwriting class conducted by Kenneth Rowe at the University of Michigan. This was first sung on Washington's birthday at Ann Arbor. The 'Battle Songs of Freedom' employs an orchestra, a narrator, and several pageant groups. The entire audience sings the songs in arranged sequence, beginning with 'Yankee Doodle' of the Revolutionary War, the 'Star Spangled Banner';

continuing with 'Tramp, Tramp, Tramp' and 'Battle Cry of Freedom' from the Civil War, 'Over There' and 'Pack Up Your Troubles' from World War I, and progressing to 'Anchors Aweigh' and 'Stars and Stripes Forever'.

The music education movement which developed in American schools after the first world war is getting to the point where American-trained conductors are ready to take over the batons of our foremost orchestras, Dr. Maddy believes. "We have in America today at least half a dozen young conductors capable of leading our major symphonies," he says. "The time is ripe now to end European domination of American music, and be as loyal to American musicians as we Americans are to our American industrialists."

In this growth of American music during the last two decades, the National Music Camp claims a substantial share. It was established in 1922 to give the musically talented high school students of America the only opportunity that has ever been available to the young people of any nation in the world to live in an atmosphere of great music, among great musicians, and musicians who are destined to become great. The Camp is a music school, located in the beautiful wooded lake country of Northern Michigan. Its season this year opens on June 29 and closes Aug. 24. It offers high school and college courses in music, the college courses under the auspices of the University of Michigan. It is said to be the only music school in America that employs a full-time artist teacher for each instrument of the symphony orchestra. The faculty is drawn from leading orchestras and schools, and includes many celebrated teachers such as Percy Grainger, Gustave Langenus, Cecil Leeson, and others.

A Successful Laboratory

From the beginning the National Music Camp policy has been to seek out and test new techniques in music education. This laboratory work has produced the section plan of rehearsals; greater emphasis upon chamber music for developing musicianship and independence; has exploded the belief that viola playing is ruinous to violin technique; has led to a deliberate policy of encouraging the development of string bass players through scholarships; has introduced the practice of sight-reading new music as a recreation; developed a better music library

technique, introduced the use of the stroboscope for training musicians to play in tune, and of recording machines for analysis and self-criticism. The first national clinic for school band and orchestra directors was held at Interlochen in 1933, and has come into wide use since then. In recent years Dr. Maddy has established radio and drama workshops at the camp, together with training in modern dance. The most valuable contribution to music education which Interlochen has made probably is the wide-spread publicity it has given to school music. 127 coast-to-coast broadcasts from the National Music Camp over a period of twelve years have made a profound impression on the general public as to

the quality of music high school students can produce.

The Camp is a non-profit educational institution founded by Dr. Maddy, who is professor of radio music instruction, University of Michigan, and Thaddeus P. Giddings, supervisor of music, Minneapolis public schools. The board of directors includes, in addition, Charles M. Tremaine, director of the National Bureau for the Advancement of Music; Howard Hanson, director of the Eastman School of Music; Franklin Dunham, director of religious education for the National Broadcasting Company; and Judith M. Waller, director of public service and education, central division, for the National Broadcasting Company.

NCAC OPENS ITS NEW OFFICES IN N. Y.

Holds "Open House" for More Than 1,000 Guests—Many Notables Attend

The National Concert and Artists Corporation held "Open House" on May 5, 6, 7 to introduce its new offices at 711 Fifth Avenue to its many distinguished artists under contract, as well as to its many friends from coast to coast. More than 1,000 invited guests attended, representing the "Who's Who" in the world of concert, grand opera, radio, theater, advertising, lecture platform and ballet. Telegrams, cables and letters were received from many hundreds more at distant points expressing best wishes and congratulations for the success of the new organization which, on Jan. 1, 1942, purchased the talent and artists business from the National Broadcasting Company.

Official hosts of the occasion included Alfred H. Morton, president of NCAC; Marks Levine, vice-president and director of the Concert Division; Daniel S. Tuthill, vice-president and director of the Popular Division; O. O. Bottorff, president of Civic Concert Service, Inc. (wholly owned subsidiary); and S. Hurok, president of S. Hurok Attractions, Inc. Phyllis Moir, in charge of NCAC's Lecture Division, received the many prominent authors, lecturers and commentators who attended, and Philip Kerby, director of advertising, pub-

licity and promotion, entertained the critics and members of the Fourth Estate.

On May 5 and 6, guests were largely drawn from the fields of concert, opera and radio entertainment, together with many stars of stage and screen. Impromptu performances were given in NCAC's radio studio and audition room and transmitted by wire to receiving sets in the executive offices.

On May 7, executives from NBC, CBS, Blue Network, Mutual and local radio stations were entertained, as well as several score officials and talent buyers from leading advertising agencies.

In discussing the "streamlined" arrangement of the new offices, comprising the entire third floor at 711, and representing more than 15,000 square feet of floor space, A. H. Morton declared:

"Our new quarters were designed to provide the most efficient service to the many distinguished artists under contract to NCAC, as well as to give increased facilities for all clients and buyers of talent.

"The many congratulatory messages and expressions of confidence in our new corporation have been most gratifying and, while our 'Open House' celebration may be over, I should like to reiterate that a warm welcome awaits every visitor at our entertainment headquarters in New York, or at our branch offices in Chicago, Hollywood and San Francisco."



International News
Alfred H. Morton, NCAC President, Receives the War Bonds He Bought from Gladys Swarthout as a Good Send-off for the Open House. Frank Chapman and Edward Johnson Approve

At the NCAC Open House



S. Hurok Tells a Funny One to Artur Schnabel and Cesar Saerchinger



Seven Share the Mirth: From the Left, Miriam Solovieff, Marks Levino, Genia Nemenoff, O. O. Bottorff, Pierre Luboshutz, Mrs. Roman Totenberg and Roman Totenberg

Photos by Larry Gordon



Daniel S. Tuthill (Center) with Mrs. Tuthill and Michael DePace

Jan Pearce (Right) and O. O. Bottorff



Philip Kerby (Left) Welcomes Olin Downes to the Press Department



Mr. and Mrs. Alexander Sved



Jarmila Novotna and Alfred H. Morton

Helen

JEPSON

Leading Soprano Metropolitan Opera Association

AMERICA'S RADIANT STAR

CLOSES ANOTHER BRILLIANT SEASON
WITH HER CUSTOMARY ARTISTRY

HELEN JEPSON THRILLS CROWD

The brilliant American prima donna, Helen Jepson, returned to Eaton Auditorium last night and the overflow of the audience had to be accommodated on the platform. The fact that, in addition to a dramatic soprano voice of rare power and beauty, she is physically one of the handsomest women now before the public does not diminish anybody's pleasure. . . . Hers is essentially a dramatic voice of admirable compass, capable of expressing poignantly many shades of emotion . . . it combined purity with glowing color of intonation. Miss Jepson is a very fine interpreter.

—*Globe & Mail, Toronto, March 13, 1942*

5000 APPLAUD HELEN JEPSON

METROPOLITAN OPERA STAR GIVEN TREMENDOUS OVATION

The ovation accorded Helen Jepson, leading soprano of the Metropolitan Opera, in the University of Notre Dame Field House Monday night by an audience of 5000 was a perfect tribute to a great artist and a gorgeous personality who has the rare virtues of a concert star, talent and beauty—the response from the audience was instantaneous. Her interpretations were pronouncedly artful.

—*South Bend Tribune, May 5, 1942*

BRILLIANT PERFORMANCE AT MUSIC HALL

Helen Jepson was at her best. . . . Her singing of Hear Ye, Israel from Mendelssohn's "Elijah" left nothing to be desired.

—*Cincinnati Times Star, May 9, 1942*

Miss Jepson sang the great soprano air extremely well. All in all it was a glorious performance and Cincinnati is much indebted.

—*Cincinnati Post, May 9, 1942*

6000 HELD SPELLBOUND BY JEPSON AND CAST

BRILLIANT "TRAVIATA" BY METROPOLITAN OPERA ASSN.

The opera belonged to Miss Jepson. Surely, not in the last 20 years has a voice as glorious or a woman as beautiful been known to a Birmingham audience. And Miss Jepson might well make a name for herself as a great dramatic actress, if she could not sing a note. But she can sing. She has a soprano voice of exceptional power, that soared above the strains of the ninety-piece orchestra in the arias Monday night and ranged from the coloratura to the dramatic and lyric sopranos, with high notes that were so indescribably sweet that they seemed felt rather than heard.

—*News, Birmingham, April 21, 1942*

ROBERT WALLENBORN AT THE PIANO

Victor Records



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